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Design 100

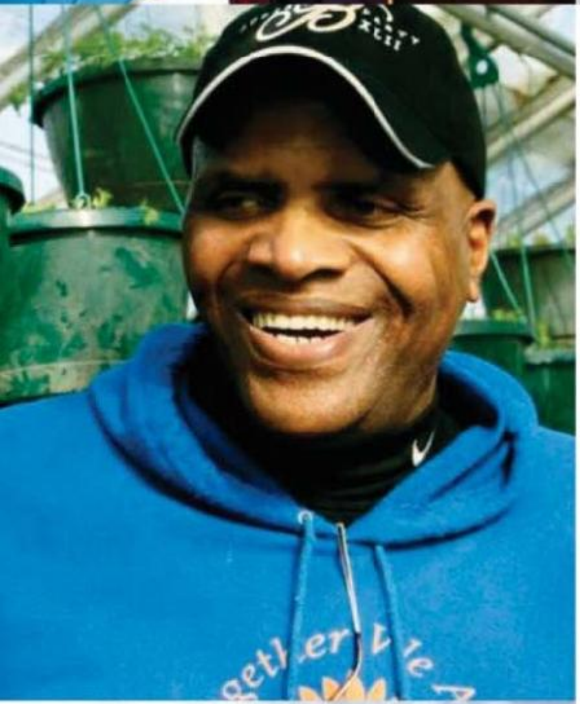


A celebration of all things yellow, p. 48

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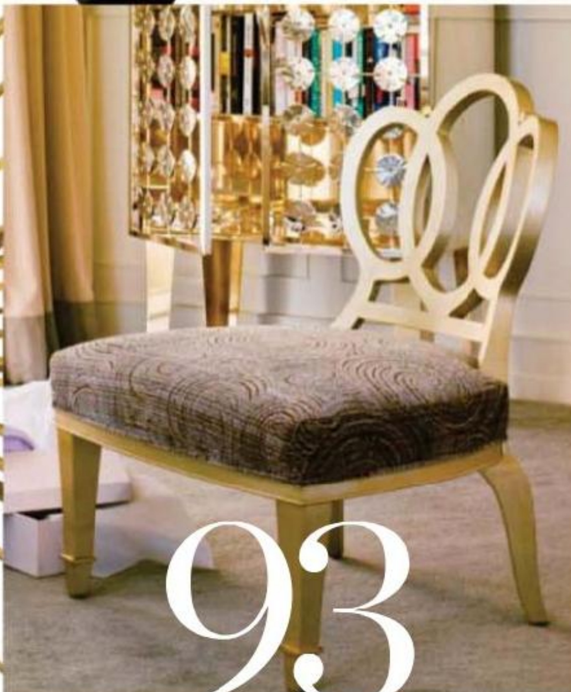




Welcome! Metropolitan Home's Design 100 2009








13
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June 09

p. 27 *[DESIGN100]* 2009

ON THE COVER
These bright, fun things—from the color yellow (#30) to an ephemeral fabric (#10) to a green roller-skate doorstop (#40)—are some of the year's best designs. Produced by Linda O'Keeffe, Callie Jenschke and Rachel Lexier. Photograph by Antonis Achilleos.

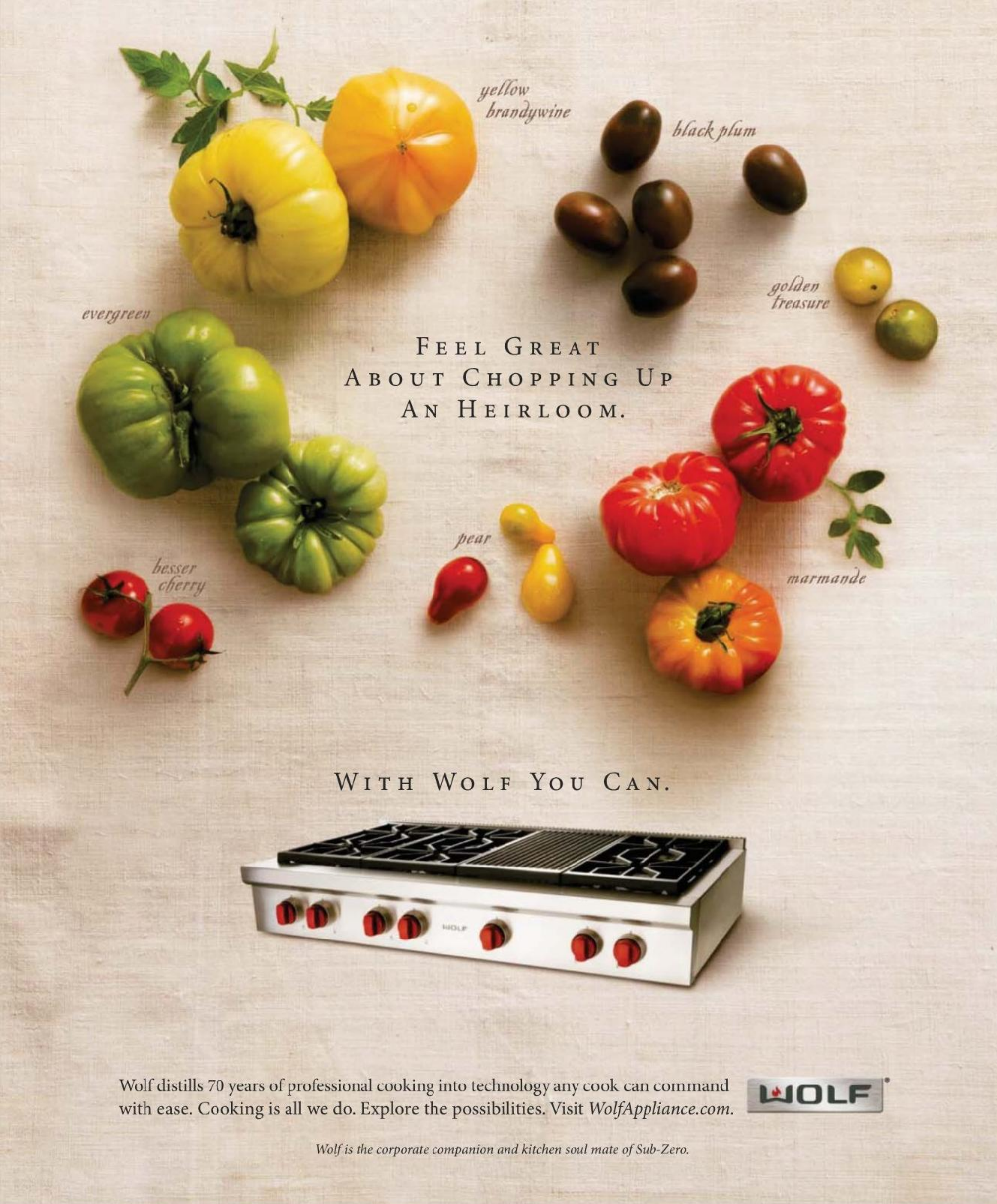
THIS PAGE
The undulating green rooftop of the California Academy of Sciences is one of several sublime feats that architect Renzo Piano (#14) has unveiled this year.

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14



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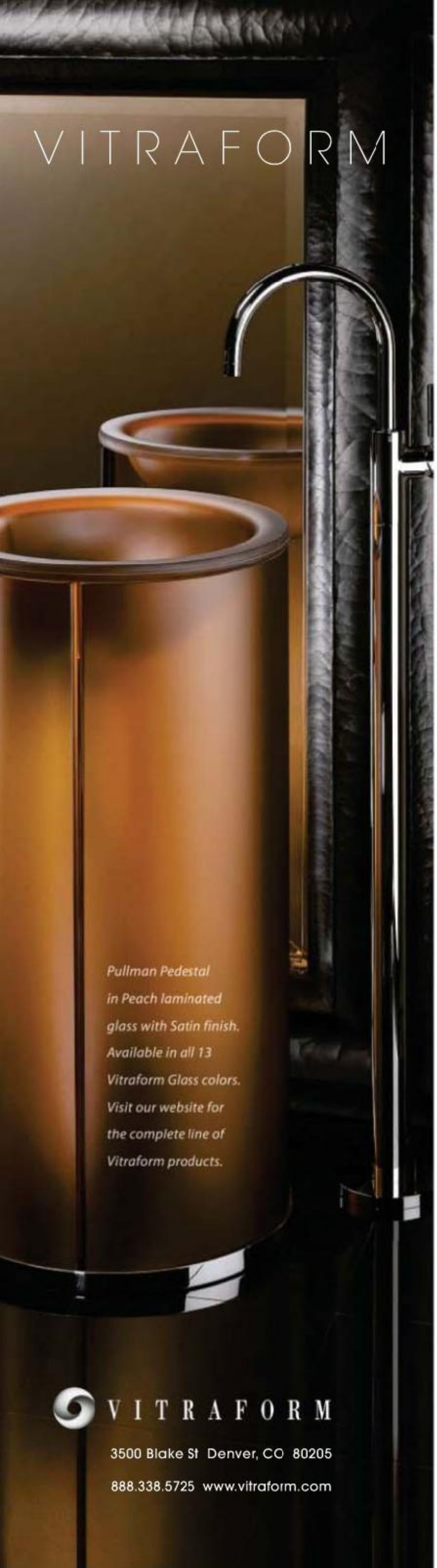
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June 09

Green Is Good

Your earth-friendly features are never disappointing, and I always find them enlightening. The April '09 article about the Guckenheimer home in Kirkland, Washington ("Green Acre," p. 100), dramatically focused on the *fab* in prefabricated. Not only was it a visual education, it was a thoughtful, realistic and motivational learning experience. The detailed descriptions of materials and explanations for their use, beauty and/or earth friendliness were seamlessly woven into the story. I am sure that there are now a growing number of converts who will pursue design with a purpose and a future.

Ginny Clarke [Scottsdale, AZ]

PointClick.Query

I'm a big fan of the PointClickHome.com website and I'm redecorating my apartment. I was looking for inspiration for my living room and noticed a beautiful couch in the article "Step Inside Poppy Montgomery's Home." However, I could not find any information about who makes the couch. I'd love to find it or track down something similar. I would greatly appreciate any information.

Holiday Watson [via e-mail]

PointClickHome.com, which includes material from the editors and pages of

Metropolitan Home (and the host of MetHome.com), is actually a separate entity run by a separate staff. The story about Poppy Montgomery's place in L.A. is not, in fact, related to Met Home. The editor of PointClickHome.com reports that, like the magazine, the web sites list resources whenever they can (the sofa may have belonged to Montgomery or even come from her family). Normally we would recommend getting in touch with the designer, but the designer of this project was another actress, Heather Tom, who does not appear to have a design business contact. Our best suggestion is to grab the image and take it with you when you go shopping to see how closely you can match it.

Architect of Record

I am disappointed that the firm of Regan Bice Architects (RBA) was not credited for the Graham residence in your April '09 issue ("Green and Simple," p. 116). I understand that you don't necessarily list all individual credits, but certainly if a project is authored and legally copyrighted by a firm, it seems a considerable omission. I am also disappointed that the story marginalizes my firm's work on this project, which involved a dedicated effort by many of us. To set the record straight, all of the conceptual work and the design up through filing detailed drawings with the planning department were done prior to Andrew Fischer's involvement in the project. The technical drawings and the construction management of the house for the first six months were done at RBA, with Andrew acting as the project manager. I do not want to belittle Andrew's contribution, which has done nothing but enhance the project, but I had hoped the story would not leave either of us feeling regret. After reading the article, I feel compelled to speak on behalf of everyone involved.

Regan Bice [Berkeley, CA]

Our apologies to Regan Bice and his colleagues at RBA. Indeed, we were remiss in not properly crediting the house, which was begun by RBA when Andrew Fischer was employed by that firm but completed by Andrew Fischer Architects after he left RBA to start his own company. The editors regret any confusion or difficulty that our omission may have caused. It's a very fine house, and all involved deserve to be credited.

If you see something on our pages that makes you smile or growl, please feel free to send us an e-mail at metletters@hfmus.com—or a letter to Inbox, Metropolitan Home, 1533 Broadway, New York, NY 10019. All communiqués will be edited for content and length.



At left: Me with my happy rescues, Bella and Christopher Robin. Below: Shepard Fairey's poster for Adopt-a-Pet (MuttsLikeMe.com).

This is a tale of lunacy and of how 16 editors and scores of bright contributors collaborated to create this, our twelfth Design 100 issue. Longtime readers know that I've complained about—um, *chronicled*—the process before. It's easier to plan a wedding for 500 than to get so many opinion-makers to agree on the final list.



Weddings have fairly standard parameters, but Design 100 is no-holds-barred. There *are* some rules: Any item must be new in the last year, pertinent to *Met Home,* beautiful, socially or design relevant, incredibly useful and/or of top quality. All of this needs to be juggled so that cost, geography and category (such as people, products, community, projects with heart, architecture) are balanced. And then you have to get everyone in the room to count to 100, which has not proved to be our strong suit. Not a math major in the bunch.

Everyone on staff championed at least one thing that was cut, not necessarily because it failed to meet the criteria, but because others were less enthusiastic about it. Here are a few items that were outvoted (and why): The first woman in Turkey (Zeynep Fadillioglu) to design a mosque: Too obscure, thought some (and we liked the building primarily because a woman had designed it). An affordable house in Paraguay made of loofahs: We loved it, but not enough to cut the sandbag house in South Africa (#63). Seaweed butter: Sounded great, but you can't buy it—you have to make it yourself. Casa Guadalupe Franciscan Friary in Albuquerque, New Mexico: Stunning, but maybe a bit luxurious given the occupants' vow of poverty. Greystone Bakery, a brownie-maker in the Bronx that provides job training for neighborhood people: We ate a lot of their Do Goodies, which are fabulous, but only the packaging was new, not the wonderful program.

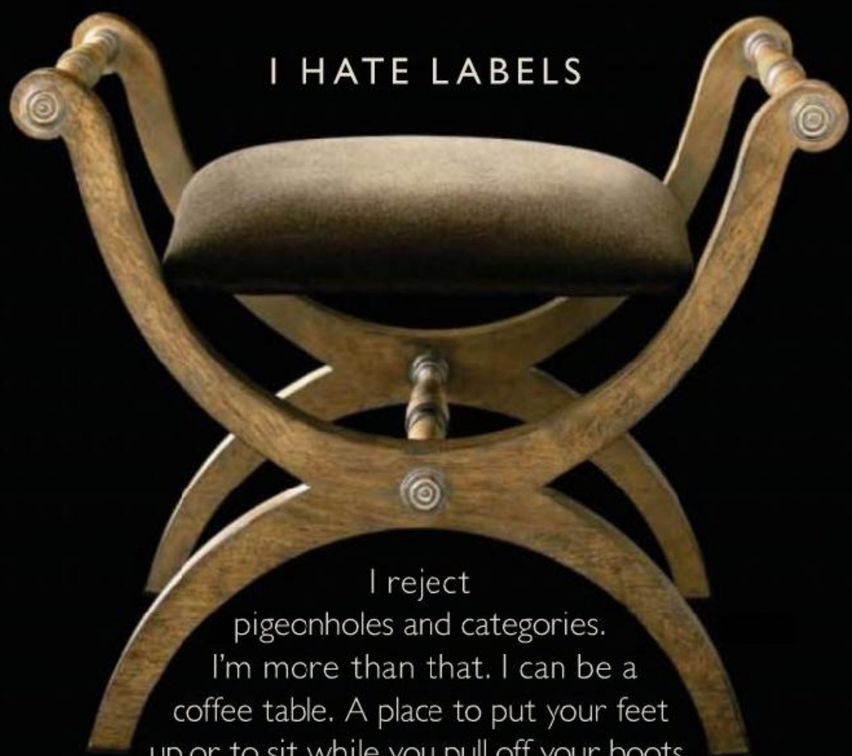
The biggest fights—I mean the "most protracted conversations," of course—were about cars (electric or otherwise green); bikes (electric, folding, lending, repair "kitchens" or the rack that is now #86); black houses (cool, but don't they get too hot?); hibiscus tequila (were we rewarding hibiscus, which seems to be in now, or infused tequilas in general?). A small group of stalwart editors taste-tested tequilas one evening, leading to another argument, about which flavor was best (#36). The longest battle was over e-readers, with the articles director eloquently describing the joys of turning a book's pages, adding, "If you want to be green [an argument for e-readers], get a library card," which had a place on the list until it was supplanted by the e-reader that made our final page, containing prototype items (#100).

Two of my favorites bit the dust—or almost did: Shepard Fairey's "Adopt" poster (left), for the not-for-profit Adopt-a-Pet website, was readily accepted at first, but then got cut when the world was flooded with blue-and-red versions of everything, based on the artist's famous Obama image. The other item was also a dog-rescue notion, a fab shop called OrangeBone, proposed by my L.A. daughter, Jennifer. Luckily for me, we honestly can't count, because two days before the deadline, we thought we were at 104, but then I got this e-mail: "Rats! We took out too much. We're at 99." So the puppy rescue store is in (#51)! Planning a wedding would definitely be easier.

—Donna Warner, Editor in Chief

PORTRAIT: PETER MURDOCK; STYLIST: YUKA SHUSAPA.

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D100

Welcome to *Metropolitan Home*'s Design 100, 2009 edition. On the following pages, we celebrate one hundred of the best homes, architects, designers, buildings, materials, furnishings, housewares, trends, shopping venues, restaurants, green goods, activists, accessories, ideas and more from the many worlds that make up the design universe. We couldn't include everything we liked, of course, but we are confident that everything we chose has a right to be included, from those made by hand with fine materials to mass-produced, "democratic" designs. We hope you enjoy D100!—*The Editors*



1

Style Forecast
■ *Clouds* by Kvadrat

This arresting new modular wall hanging/mobile/room divider system defies all the ordinary product categories to visually soften your Sheetrock. Created by award-winning French brothers Ronan and Erwan Bouroullec, the pieces come in seven colors and two Kvadrat fabrics—*Tempo* (Trevira) and *Divina* (boiled wool felt)—in sets of 8 ($440–$495) or 24 ($1,105–$1,235; Ligne-Roset-USA.com).—*Rachel Lexier*

Catch the Drift
■ *Bounty* sofa, Bleu Nature

In what may be the ultimate act of recycling, Bleu Nature crafts fashion-forward furniture from materials that include large amounts of driftwood, making every piece unique ($8,995; ArtEt Maison.com).
—*Callie Jenschke*

Table Tat
■ *Irezumi*, Ink Dish

These delicate porcelain plates may invoke vintage blue-and-white willow ware, but their dragons, waves and flowers, inspired by classical Japanese tattoos, were designed by famed L.A. ink man Paul Timman ($82 for a 4-piece place setting; Fitzsu.com).—*CJ*



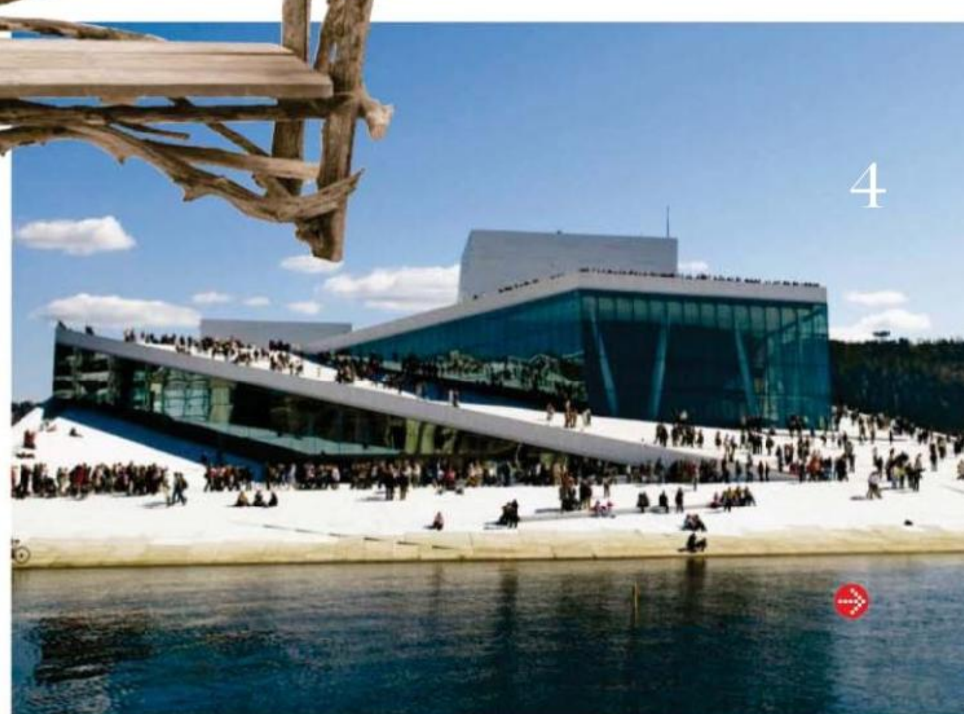
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3



Frozen Music
■ The Oslo Opera House

Clad in snow-white marble and blue-tinted glass, this stellar building by Snøhetta, Norway's acclaimed architectural firm, suggests a glacier with cultural aspirations. Offering superb acoustics, the hall also has a pitch-perfect relationship with its environment: Its swoopy roofs are open to visitors, who clamber up for city and fjord views (OsloOperaHouse.com).—*Fred A. Bernstein*



4

DISHES: ANTONIS ACHILLEOS; OPERA HOUSE: ERIK BERG; STEELWOOD CHAIR IN CLOUDS PHOTOGRAPH AVAILABLE AT BOUROULLEC.COM.

D100



5 The Art of Lobbying

The Bazaar at the SLS Hotel, Beverly Hills

This series of eating experiences—dining room, patisserie (shown), raw bar, aided by roving caviar carts—is the brainchild of Spanish culinary adventurer José Andrés. The Bazaar was designed by maverick maestro Philippe Starck and includes an outlet of Moss, the cutting-edge design retailer (310/246-5555; TheBazaar.com).—*Susan Morgan*



7 Computer in a Clutch

HP's Vivienne Tam Mini 1000

It was a surprising moment at her fall fashion show: Vivienne Tam's models strutted down the runway carrying what appeared to be sleek clutches that matched their couture. In fact, those "bags" were slim HP notebook computers in a lovely peony pattern designed by Tam (10" x 5" x 1"; $700; HP.com).—*Katherine Lagomarsino*



6 Opposites Attract

Doshi Levien, designers

The London-based team succeeds at blending two distinctly different schools of design: India-born Nipa Doshi is strongly influenced by her native culture, while Brit Jonathan Levien is rooted in an industrial aesthetic. Pieces like the *Principessa* bed for Moroso—a tongue-in-cheek, 11-layer homage to "The Princess and the Pea"—celebrate the marriage of technology and craft (80" long, price upon request; MorosoUSA.com).—*Arlene Hirst*



8 Hy-Style

The Insight, Honda

A decade ago, Honda rolled out the first hybrid sold in America, a geeky two seater no one wanted. Meet the company's new, greener Insight: Fun and practical, it's big enough for the family and gets 40 miles to the gallon (from $19,800; Honda .com).—*Phil Patton*

SLS BAZAAR: JAMES MERRILL; DOSHI LEVIEN PORTRAIT: KATE AND CAMILLA.



D100



9. Mangia!

■ *Bridge* flatware, Richard Ginori

After spending 274 years establishing itself as a top purveyor of stylish tabletop settings, Richard Ginori has decided to try its hand at flatware. The debut *Bridge* pattern is a stainless steel, modernist design by Italian architect Filippo Montaina (price on request; RichardGinori1735.com). *—Rima Suqi*

10. Sheer Joy

■ *Cicero* fabric, Bergamo

From his new collection for Sahco, Ulf Moritz's *Cicero* fabric is delicate and daring. The wool-and-polyester stripes are sewn onto only one side of the silk net, giving the pattern a unique depth and texture (also available in cream or gray, through designers; BergamoFabrics.com). *—Flannery Hoard*

11. Table Arrangement

■ *Kyoto* serving set, Nikko

Inspired by traditional rooflines and building shapes, this serving collection allows you to create your own place setting. The fine porcelain pieces, designed by Masanobu Ido, are available in black, white or blue-and-white stripes ($90 for a set of 3 different shapes; TheGoodChina.com). *—KL*

ANTONIS ACHILLEOS



12

Sun and Games

Educational Solar Kit, Owi Robots

For a different type of fun in the sun, kids will love this interactive 6-in-1 Educational Solar Kit from Owi Robots. The set's 21 pieces snap together—no tools needed—to form six different solar-powered models like this car or puppy. And there's no better time than playtime to introduce the idea of living green. For ages 7 and up ($18; OwiRobots.com).—*FH*



13

America's Digging It

Homegrown produce

Homeowners and renters are growing their own lettuce, tomatoes and peas in pots, on rooftops, even in front yards. The National Gardening Association predicts that the number of Americans with vegetable gardens will increase by seven million this year. It's either a desire to eat healthier food, a goal of Michelle Obama when she added a garden to the White House, or a reaction to the economy (the NGA says an average 600-square-foot garden will yield 300 pounds of veggies, worth $600, with only a $70 outlay).—*Lisa Higgins*



14



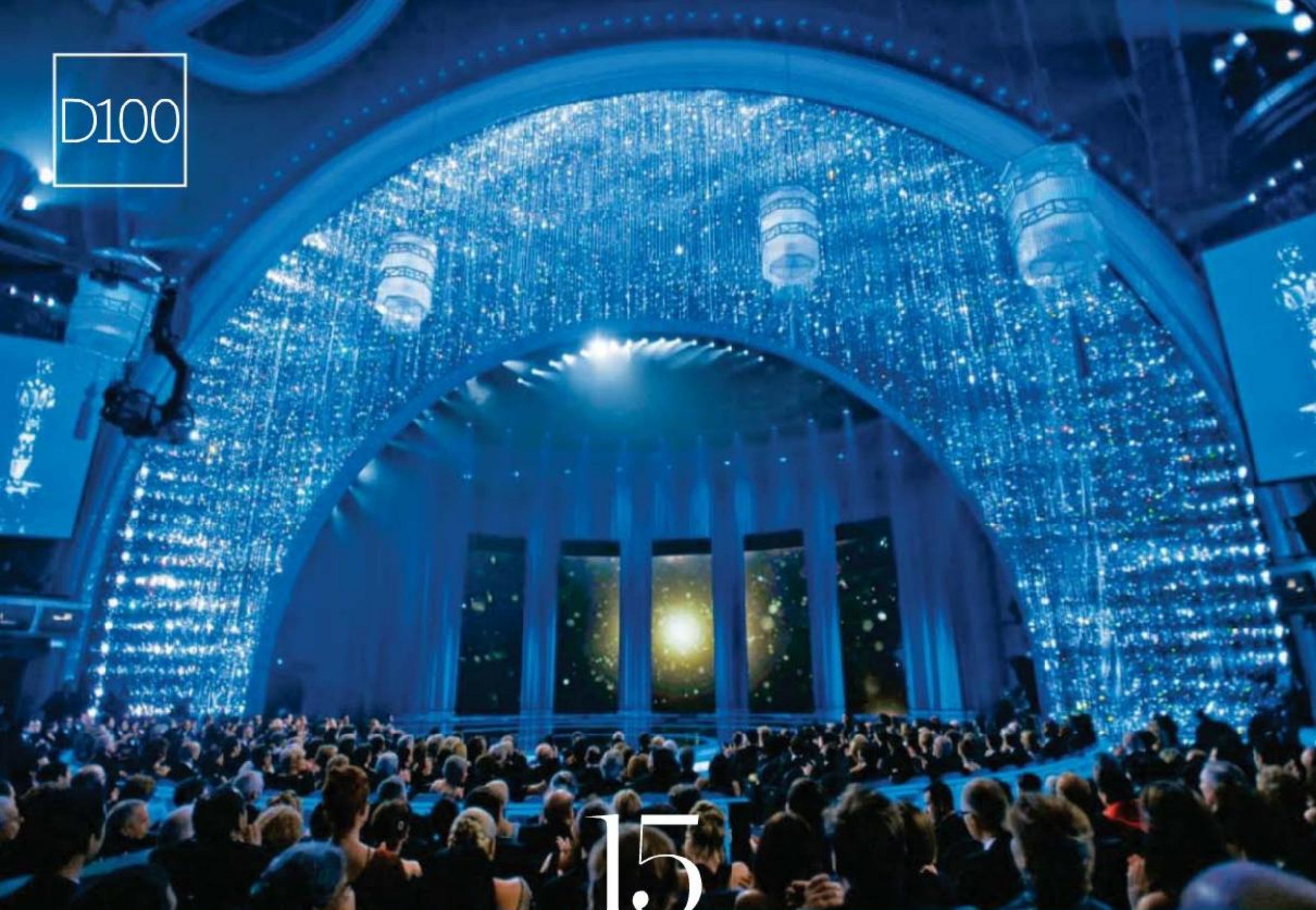
Piano's Forte

Renzo Piano, architect

The astonishing quantity of Renzo Piano's output hasn't diminished its quality. Among his recent triumphs is the California Academy of Sciences, a San Francisco museum that perfectly melds form and function with a roof (right) that is an important experiment in green design.

In Chicago, his addition to the Art Institute (above) features a roof that will reduce the building's need for artificial lighting.—*FAB*

GARDENING: FANCY/CORBIS; RENZO PIANO PORTRAIT: MICHAEL MACOR; ART INSTITUTE OF CHICAGO: JAMES ISKA.



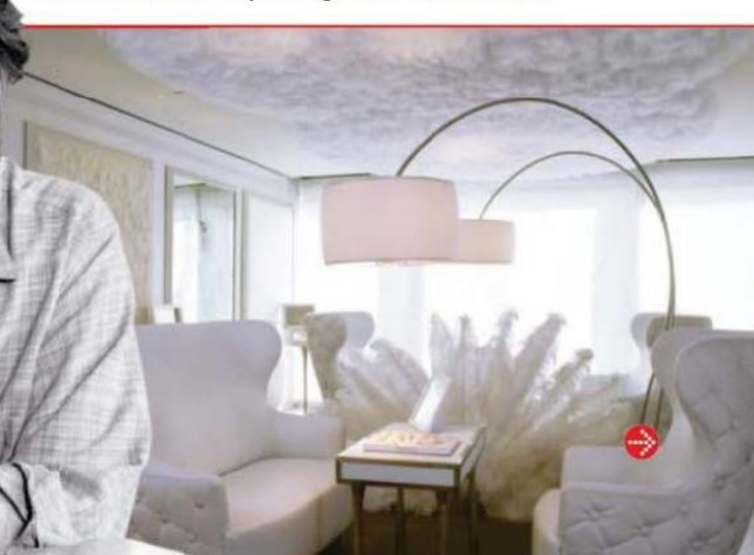
15

Master of Ceremonies

▣ David Rockwell, architect/designer

He redefined restaurant interiors for a generation, turned hotel lobbies into crowd-pleasing spectacles and earned a Tony nomination for his stage sets for *Hairspray*. But David Rockwell's latest star turn was perhaps his most interesting: production designer for the 2009 Academy Awards, hosted in the very Kodak Theater he designed in 2001. It's been that kind of year for the prolific Rockwell, whose portfolio won him a National Design Award from the Cooper-Hewitt last fall. His firm, RockwellGroup, unveiled projects as diverse as a luxurious store for the Parisian jeweler Mauboussin and interiors for the new Jet Blue terminal at JFK. He represented the U.S. at the Venice Biennale with an interactive video installation that draws on another of his interests: classic films. With public playgrounds, the first Nobu hotel and continued devotion to good causes like DIFFA, there's no end in sight to Rockwell's boundless creativity. Photos (clockwise from top): The Academy Awards stage; the Mauboussin jewelry shop in New York City; Rockwell; Alain Ducasse's Ardour restaurant in New York City's St. Regis hotel.—*Raul Barreneche*





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Birds of a Feather

▪ The Nest Collection, Schumacher

These gorgeous wall panels, covered in humanely gathered bird feathers, all arranged by hand, summon an air of luxury and whimsy, no matter the setting. The 24 designs use nature as the inspiration for rich textures and color palettes (38"w x 118"h, prices on request; FSchumacher.com). *—Sarah Oszczakiewicz*

Clay Idyll

▪ Vases by Katherine Glenday

The Capetown, South Africa–based artist's delicate pieces have an ethereal presence, providing a study in light as it passes through the ultrathin porcelain designs that she throws or slip-casts by hand. The vessels shown here are decorated with powdered bronze (4½"h x 5½"dia, $415; 9"h x 4"dia, $395; AmaridianUSA .com).*—KL*





18

Back to the Future

▪ The Legacy Collection, Donghia

The furnishings company known for its glamorous contemporary style has taken a step forward by taking a step back. It's reviving the spirit—and work—of the firm's founder, the late Angelo Donghia. Besides reissuing some of the famed interior designer's classic pieces, creative director Chuck Chewning worked with designer Joseph Jeup on the Legacy Collection, a group inspired by Donghia. Jeup's 50-inch diameter *Touro* center table is crafted of limba wood and stone with bronze or nickel trim ($13,750; Donghia.com).*—AH*



19

Creative Writing

▪ Tom Dixon's *Interior Worlds*

For once, you can judge a book by its cover—because that's where the text begins. A joyride through the mind of one of the best designers working today, this 688-page tome collects images that put Dixon's work in the broad context of a vibrant visual world ($85; RizzoliUSA.com). *—Michael Lassell*

AMARIDIAN VASES: ANTONIS ACHILLEOS

D100

20

Animal Magnetism

▪ The Menagerie Comes Home

Lately, designers seem to be going to the doctor—Dr. Dolittle, that is. What else explains the wealth of animal imagery permeating modern interiors? So, go ahead, pursue something wild. Backdrop: Trove's translucent vinyl **window film,** *Indi,* is a tongue-in-cheek tribute to Hitchcock's avian thriller *The Birds* ($13/sq. ft.; TroveLinc.com). Clockwise from top right: Jonathan Adler channels Anthony Redmile's eccentric 1970s Kings Road animal goods with his translucent white porcelain *Tortoise* **lamp** ($695; JonathanAdler.com). The hyper-realistic *Rabbit* **lamp,** by the German firm Heico, is made of heat-resistant plastic and lights your way instead of eating the carrots and lettuce in your garden ($63; RoseAndRadish .com). From the fantastical land of DFC's Treasures from Mushi Mushi collection comes the surreal *Grasshopper* **table,** woven reeds over an iron frame encased in resin and hand-painted by principals Tony Moxham and Mauricio Paniagua ($1,955; info@DFCasa.com). Vellum's *Helena* **horse bust** is a white-glazed ceramic reference to the lady who caused the brushup with the Trojans ($325; GreatJonesHome.com).—*Jorge S. Arango*



ANTONIS ACHILLEOS


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Functionality for the everyday use.
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21



Clearly Eco
NanaWall WD66

Looking for optimum energy efficiency but still want great open vistas? Now, thanks to NanaWall, you can have both. The California company's new WD66 system features Energy Star-rated Heat Mirror glazing, which is as good an insulator as any solid wall, reducing energy consumption while enhancing comfort and allowing natural daylight to stream into your home (NanaWall.com).—*AH*

22

Magic Pans
John Pawson Cookware, Demeyere

These simply elegant pieces were designed by minimalist master Pawson for the Belgian firm. High-tech but gorgeous, the stainless cookware features layers of aluminum, aluminum alloys, copper and silver for optimum heat conduction; double-sided lids reduce cooking time (7-piece set, $1,140; Bloomingdales .com).—*LH*



23



Bubble Up
White Jasmine Tea, Golden Star

With its tiny bubbles, this intriguing non-alcoholic drink looks like Champagne and it has a subtle flavor dry enough to pair with food. Hand-steeped in small batches using organic Jasmine Silver Needle tea, it's lightly sweetened with raw cane juice and finished with a mild fermentation; it also makes a tasty cocktail mixer ($13/750 ml.; Golden StarTea.com).—*LH*

24



Three for the Show
Rich, Brilliant, Willing

The rising-star New York City–based trio of Theo Richardson, Charles Brill and Alexander Williams creates "playful designs that have awkwardness and character and avoid being design spam," says Williams. Their *Russian Doll* tables, made from powder-coated aluminum with a glass top, look like giant upturned lamp shades. (24"dia, $900; 32½"dia, $1,795; TheFuturePerfect.com).—*Lucie Young*

NANAWALL: SEBASTIAN MARISCAL STUDIO; TEA: MATTHEW CARDEN; RICHARDSON, BRILL AND WILLIAMS: JOSEP MOSQUEA.

Is it a washer?

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25

Halo'd Ground

▣ Cathedral of Christ the Light, Oakland, CA

When an earthquake knocked out Oakland's 19th-century Roman Catholic cathedral, the archdiocese decided to build a 21st-century replacement. Craig Hartman, a partner at Skidmore, Owings & Merrill, rose to the challenge, creating a building that lives up to its name—Christ the Light—by filtering the sun's rays through screens of wood, metal and fritted glass for multiple dazzling effects. Hartman's design erases any doubts about the power of modern architecture to inspire.
—*Fred A. Bernstein*

TIMOTHY HURSLEY

26

Flight Pattern

■ *Terminal 1* chaise, B&B Italia

French industrial designer and architect Jean Marie Massaud's delicately engineered seating for B&B Italia pays homage to Eero Saarinen's iconic midcentury-modern TWA terminal at New York's JFK airport. Perched atop a metallic frame, the birdlike molded plastic and upholstered leather body is all swooping lines and aerodynamic curves (approx. $13,436; BeBItalia.com).—*RL*



27



One for the Books

■ The taxpayers of Gentry, Arkansas

In an era of library cutbacks, the people of Gentry (population, 2,465) voted for a sales tax to fund the transformation of a vacant store into a better public library for the town. Designed by architect Marlon Blackwell, the 12,000-square-foot facility replaces the old 1,000-square-foot library and has helped revive a moribund Main Street (Gentry Library.us).—*Susan Kleinman*

28

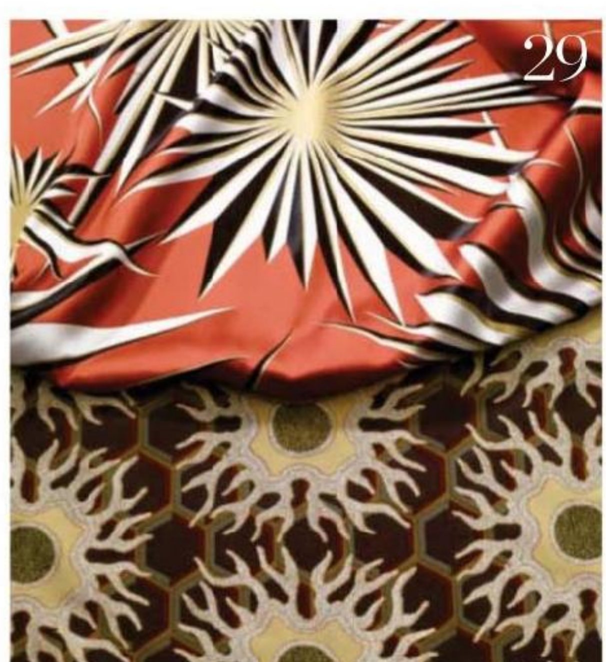


Clean Slate

■ Idea Paint

A single-coat application of this white paint turns any surface into a washable marker board, offering the benefits of a blackboard paint without the dust or gloomy gray-green color. It turns any wall (or tabletop!) into a forum for sharing art and ideas ($199 for a can that covers 50 square feet; IdeaPaint.com).—*SK*

29



Man of the Cloth

■ Tony Duquette Collection, Jim Thompson

Inspired by Hollywood design icon Tony Duquette, his longtime colleague Hutton Wilkinson created a collection of exuberant fabrics for Jim Thompson. From top: *Golden Sunburst* ($272/yd.), a silk jacquard weave featuring Duquette's signature motif, and *Tibetan Sun* ($182/yd.), an embroidered silk and cotton blend (800/262-0336).—*RL*

GENTRY LIBRARY: TIMOTHY HURSLEY; TONY DUQUETTE FABRICS AND IDEA PAINT: ANTONIS ACHILLEOS.

D100



Yellow Fever

The year's hottest hue

"Yellow signifies optimism, and with a new president in office, we are optimistic as consumers and Americans," says Leslie Harrington, the director of the Color Association of the U.S. Cases in point: Marcel Wanders's **wallpapers** for Graham & Brown are homages to glamorous people; this one is *Stella,* for Stella McCartney ($75/double roll; GrahamAndBrown.com). "Overscaling antique textile patterns makes them feel more modern," says Madeline Weinrib of *Lemon Toile,* her 6-by-9-foot hand-knotted wool Tibetan **carpet** ($5,500; MadelineWeinrib.com). From left: Richard Shemtov's *Gormley* low **table** adds facets to Brancusi's classic shape and updates it with an acid-yellow, high-gloss finish ($2,620; Dune-NY.com). Kids always find a sunny corner with Philippe Starck's *Lou Lou Ghost* **chair** in yellow ($133; Kartell.it). The trippy North African vibe is abundantly clear in Susan Hornbeak-Ortiz's *Casablanca* oak **chest** in citron lacquer ($3,440; ShineEveryDay.com). Robert Kuo's *Peking Glass* **vases** (more on the floor) require up to six layers of glass to achieve their depth of color ($1,050 to $1,230; RobertKuo.com). Sicis has its 1970s moment with a new collection of glass mosaic **lights** called *AtmosSphera* ($2,000 for a 12" globe; Sicis.com). American Leather's *Hugo* **swivel chair** in Duval Maize is rooted in classic modern design, says the firm's Amy Archer, but the main objective was simpler: "We wanted something sexy that swiveled" ($2,410; American Leather.com).—*Jorge S. Arango*

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ANTONIS ACHILLEOS



31

Emporio Curio

■ Blackman Cruz

West Hollywood's ultimate *wunderkammer* has moved to new, larger (9,000-square-foot) digs a bit farther east. The high-style collection—which ranges from phantasmagoric tree-root furniture to sleek '60s Italian glass—is now even more eye-catching. The brilliantly renovated setting includes the room shown, where jewelry is arrayed in hexagonal vitrines (BlackmanCruz.com).—*SM*

Looking Sharp

■ Bob Kramer knives, Shun

Food aficionados think of Bob Kramer's hand-forged, customized knives as functional heirlooms. His first collection of commercial knives, for Shun, is crafted by 150 artisans from nickel, Damascus steel and pakkawood in the Japanese region famed for producing samurai swords. So keen, the blades puts mandolines to shame (7-piece sets start at $1,499; SurLaTable.com).—*Linda O'Keeffe*

32





33

D'accord!

■ Valerie Casey, environmentalist

Concerned about the design industry's impact on the planet, Valerie Casey, a product and Web designer, created the Designers Accord (aka the Kyoto Treaty of Design), a voluntary agreement among designers to reduce their carbon footprints, raise eco-consciousness and collaborate on green initiatives. So far, more than 150,000 designers from 100 nations have signed on (DesignersAccord.org).—*SK*



34

Wave of Light

■ *Aqua Cil,* Artemide

Hydroforming, a technique appropriated from the sports-car industry, produces the visual fluidity and literal rigidity of the *Aqua Cil* lamp, the work of technically avant garde designer Ross Lovegrove (12½"d x 14½"h, $890; Artemide.us).—*CJ*

BLACKMAN CRUZ: SIDNEY MCMULLEN; LAMP AND KNIFE: ANTONIS ACHILLEOS; VALERIE CASEY PORTRAIT: COURTESY OF IDEO.


Park Avenue penthouse.
Stunning views of Miele dishwasher.
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Architect Rising

▣ Jeanne Gang

This rising American design star is making a mark on Chicago as few female architects before her have done—no small feat in the Windy City boys' club. Gang's firm, Studio Gang, experiments with innovative materials, forms and sustainable technology in projects as diverse as SOS Children's Villages Lavezzorio Community Center on the south side of Chicago to Aqua Tower (shown here), a sculptural, 82-story hotel and condo whose rippling terraces echo the profiles of weathered seaside cliffs. She's also garnering plenty of attention abroad, with visionary urban projects in the works from Hamburg to Hyderabad (StudioGang.net).—*Raul Barreneche*

35

PORTRAIT: BOB COSCARELLI


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First Blush

▣ Gran Centenario Rosangel tequila

Tequila has rarely been celebrated for its finesse. But Rosangel, a hibiscus-infused version, could change that. A natural for mixed drinks, it's made from smooth *reposado* ("rested," or aged) tequila and features subtle fruit and floral notes, as well as a hint of vanilla; its pink hue comes from the Port barrels in which it ages ($40/750 ml.; Rosangel.com).—*LH*



36



37

The Glass Is Always Greener

Invitrum cabinets, Valcucine

Made almost entirely of glass, these kitchen cabinets consume fewer natural resources and are recyclable and—oh, yeah—gorgeous. The units ship flat (reducing their carbon footprint) and snap together on site, so you can take them with you when you move. They're priced about 50 percent higher than comparable cabinets, but they're nearly indestructible (Valcucine.it).—*FA*



38

39

40

Get Cozy

▣ *Beverlywood* chair

"The perfect mix of tailored and homey," says Jaime Rummerfield of the chair she designed with partner Ron Woodson. Covered in linen, its faux-leather piping has a metallic sheen ($2,950; WandrHome.com).—*LY*

Fine Lines

▣ *Cicognino* table, Cassina

Four pieces by Franco Albini, the great Italian rationalist architect, were recently reproduced, including the *Cicognino* ("Little Swan"), a three-legged side table designed in 1953 ($1,355; CassinaUSA.com).—*RS*

Stop It

▣ *Rollerstop*, Harry Allen

"It is total disco," jokes New York designer (and skating enthusiast) Harry Allen of *Rollerstop*, his cast-resin roller-skate doorstop; it also doubles as a bookend or a sculpture ($95; Areaware.com).—*LY*



41

New World Discovery

Pink iguanas

In 2008 scientists led by Gabriele Gentile of Italy proved by DNA analysis that the rosy iguanas of the Galapagos Islands are not just green lizards with a pigment problem but a unique new species. First recorded in 1986, the uncommonly chic and at-risk sauropsids live on the rim of a single remote volcano and are in great need of protection (contact gabriele.gentile@uniroma2.it).—*ML*

VALCUCINE: GIANNI ANTONIALI; IGUANA: GABRIELE GENTILE; CHAIR SKATE, TABLE: ANTONIS ACHILLEOS.



Shape Shifter

▣ Sliding house

Designed by the London-based firm dRMM, this outwardly simple house is made up of three buildings arranged along a longitudinal axis. Powered by electric motors, the roof and wall casings move on hidden rails, allowing for manipulation of the lighting, mood and heating of the space according to the time of day or your state of mind (Drmm .co.uk).—*CJ*



43

Trash Talking

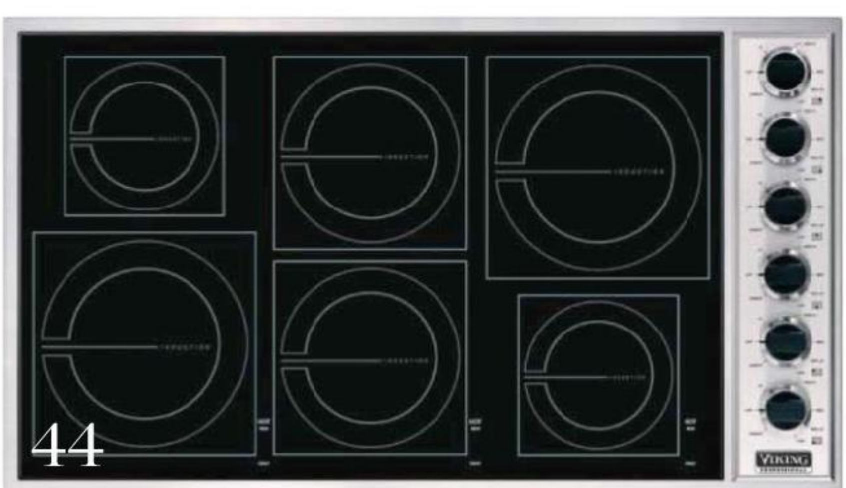
Green garbage truck, U.K.

The trash collected by these battery-operated garbage trucks in Kirklees, England, is burned, producing electricity to fuel the trucks so that they can collect more garbage. It's all part of the Energy for Waste program of SITA UK, a British recycling company (SITA.co.uk).—*SK*

Thin Is In

Viking professional all-induction cooktop

Just 3¼ inches deep, this is the Kate Moss of cooktops—so thin, you'll have ample room for an oven or storage underneath. Plus it's induction, so it boils water in half the time of radiant cooktops, uses significantly less energy and feels cool to the touch. Available in 30- or 36-inch widths (from $4,200; VikingRange.com).—*FA*



45

Ice Cubed

▣ *Crystal Ice* stool, Swarovski

Designed by Tord Boontje, the *Crystal Ice* stool is part jewel box, part functional art. The densely wrapped crystals enclosed in a glass cube allude to floating icicles (19″ cube; price upon request, SwarovskiCrystalPalace.com).—*CJ*



SLIDING HOUSE: ALEX DE RIJKE; ICE STOOL: A.ROZÉS.



46

Pretty, Good & Cheap

▣ Housewares Under $30

Sweeping up was never so smile-provoking as with this vibrantly striped **dustpan** ($18; AliceSupplyCo.com). Silicone-mesh **cooking bags** from Spain let you wash salad greens without a bulky spinner or cook potatoes and asparagus in the same pot ($13; Lekue.es). This silicon *Hola Ola No. 1* **beaker** can fold like an old-fashioned coin purse for pouring into narrow containers without spilling ($12; CharlesAndMarie.com); inside the beaker is designer Karim Rashid's infinitely handy, forever-sharp ceramic *Precision* **cutter.** It can open packets, core fruit, clip recipes and do a million other things ($7; SliceHome.com). Serve up good cheer in these indispensable multihued porcelain *Origo* **bowls** from littala, in four sizes ($12.50-$30 ea.; littala.com). Bodum's motion-sensitive *Gravity* **grinder** for salt, pepper and spices springs into action when angled toward a plate: round or square, in seven colors ($30; BodumUSA.com).—*Cara Greenberg*

ANTONIS ACHILLEOS





Bed of Roses
▣ *Paola II* rug, Roubini

A rich bouquet of roses on a black background, the *Paola II* rug was designed by Bryan Bradley for the fashion house Tuleh. The craft and color of the luxurious rug, a hand-knotted wool and silk blend, make it a natural as a tapestry (starting at $3,600 for 3' x 5', $19,200 for 8' x 10' shown, custom sizing is also available; RoubiniRugs.com).—*SO*

Treasured Chest
▣ *Astier* dresser, Tsé & Tsé Associées

Bergdorf Goodman has unveiled this new piece of Tsé & Tsé furniture with varying vintage drawer pulls reclaimed from old chests. As if whimsy weren't enough, the drawers open on both sides, making the savvy French firm's *Astier* a perfect room divider (51"h x 76½"w, $10,500; BergdorfGoodman.com).—*KL*

In Sink
▣ Ilbagnoalessi dOt Collection, Laufen

When Swiss manufacturer Laufen approached design icon Alessi looking for a new angle on bathroom fixtures, it got just that. The asymmetrical dOt sinks, toilets, tubs and accessories manage to be both understated and assertive—a testament to designer Wiel Arets (small washbasin, $1,200; cabinet not available in the U.S.; Laufen.com).—*FA*



Art Glass
▣ *Piña Passion,* Baccarat

Spanish designer Jaime Hayon created a signed, limited-edition *Crystal Candy* set for the famed French company. This one (of nine designs in all) combines clear crystal with white ceramic (22"h x 9"dia, $16,000; 800/777-0100).—*CJ*





Rescue Me
▣ OrangeBone, Los Angeles

This Melrose Avenue shop is seeking to be the first to reinvent the retail pet business: All of its animals are rescued from local shelters (some 40 young dogs were saved in the first month). Adoption fees of $300 to $500 include spay/neutering and vaccinations. And while you're there, you can load up on organic treats and chic pet accessories (OrangeBone.com).—*Jennifer Warner*

DRESSER: ANTONIS ACHILLEOS; ORANGEBONE: DOUG KIM.

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Beyond the Fringe

Modern Trim

Clockwise from top: The leafy silhouette of *Fabbri Noir* **trim** from Designers Guild adds graphic punch ($126/yd.; OsborneAndLittle.com). . . . Use hand-tied **tassel fringe** from Calico Corners's Alfresco collection indoors and out ($43/yd.; CalicoCorners .com). . . . Eight luxurious inches of Champagne-colored silken **tassel** from the venerable French company Houlès is handmade in Saint-Etienne, historical center of the French trimmings industry (through designers; Brunschwig.com). . . . It's all in the exquisite details with Kravet's *Phinda* metallic, wrapped-bead **fringe** on chevron-patterned tape ($99/yd.; Kravet.com). . . .Eye-catching *Damiani* **metallic trim** gets down to brass tacks with square, faceted, faux-metal beads on ribbed tape ($49/yd.; Fabricut.com). . . . The dyed feathers on *Alchemy Peacock* are inspired, witty adornments for a saucy **ruffle** at the bottom of a chair ($40/yd.; Robert AllenDesign.com). . . . Chella's bell-like mahogany **ornaments,** hand-carved in Nicaragua, dangle from braided lanyard tiebacks to give curtains a posh bohemian accent (through designers; Chella Textiles.com). . . . Center: Run curtain cords through the *XXL Donut,* a 13-inch walnut ring, inlaid with mother-of-pearl; securing a curtain's tieback, it's like a decorative bracelet for drapery, with or without a tassel ($575; DNDesignsCollection .com).—*Cara Greenberg*



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ANTONIS ACHILLEOS

D100

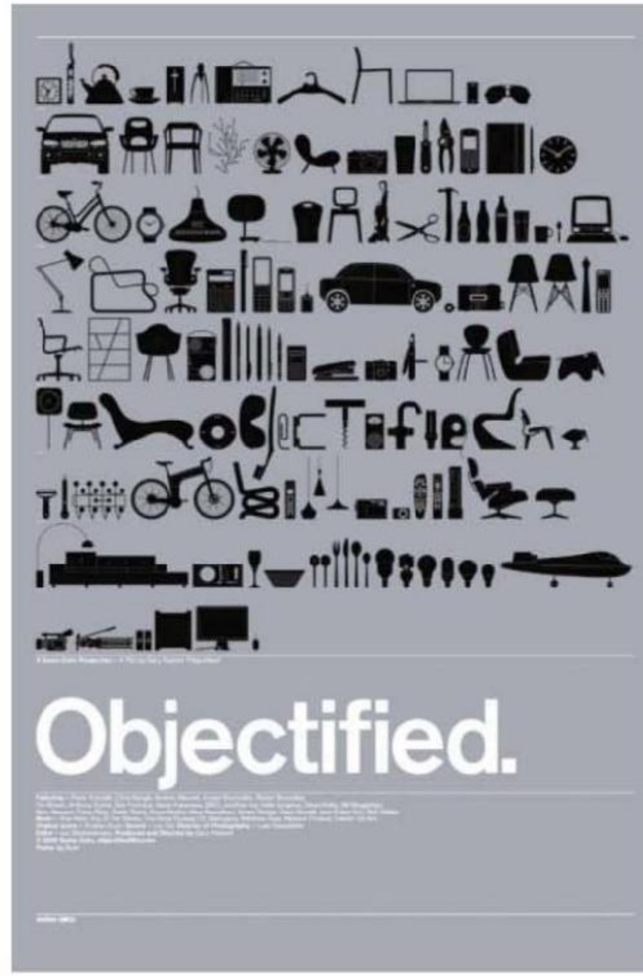


53

It's Easy to Be Green

MOTO Renew, Motorola

Talk isn't just cheap with Motorola's MOTO W233 Renew, it's also green. The first mobile phone made of recycled water bottles, its user manuals are printed with vegetable-based inks on 100 percent post-consumer recycled paper. A postage-paid envelope for recycling the phone is included ($9.99, with a two-year service agreement from T-Mobile; Motorola.com).—*RS*



Here's the Thing

54

Objectified, documentary film

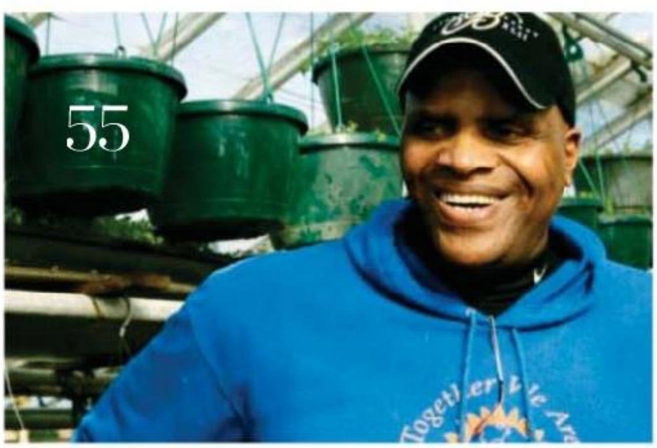
The world is full of stuff, and in his fantastic new film, director Gary Hustwit (*Helvetica*) takes a closer look at the products around us. Conversations with design figures like Paola Antonelli and Naoto Fukasawa explore the creative process and the idea that the objects we surround ourselves with say a lot about who we are. Maybe you are what you keep (ObjectifiedFilm.com).—*FH*

Local Produce(r)

Will Allen, garden genius

It's hard to eat local when you're nowhere near a farm—or even a decent greengrocer. To bring healthy, affordable food to low-income residents of Milwaukee and Chicago, Growing Power, organized by this MacArthur "genius" grant winner, runs farms right in the neighborhoods it serves—providing food, education and a voice to overlooked communities (GrowingPower.org).—*SK*

55



It's Greek to Us

New Acropolis Museum, Athens

Architect Bernard Tschumi had to navigate a minefield of challenges—including an archaeological site unearthed during construction—to design his stunning home for the classical city's prized antiquities. The bold but subtle concrete, steel and glass building—sited with the Parthenon as a backdrop—even has room for the Elgin Marbles, in case the British Museum ever deigns to return them (NewAcropolisMuseum.gr/eng).—*RB*

56



ACROPOLIS MUSEUM: CHRISTIAN RICHTERS



D100

57

A Flood of Art

▣ *Prospect.1,* New Orleans

New Orleans again became an art-world mecca when a blockbuster international biennial called *Prospect.1* launched in fall 2008, injecting new energy into the city's post-Katrina reconstruction. Dan Cameron, the curator and founder, presented work by 80 artists in 24 venues throughout the Big Easy. *Prospect.1* closed in January 2009, but site-specific works by New Yorker Adam Cvijanovic and Jamaica-born Nari Ward remain on view in the city's flood-devastated Ninth Ward. Pictured is *Bâtiment,* a living tableau (it's done with mirrors), by Argentina's Leandro Erlich. Part of the $50 cost of the coffee-table-size catalogue, also called *Prospect.1,* helps fund the next show (Prospect NewOrleans.org).—*Melissa Feldman*

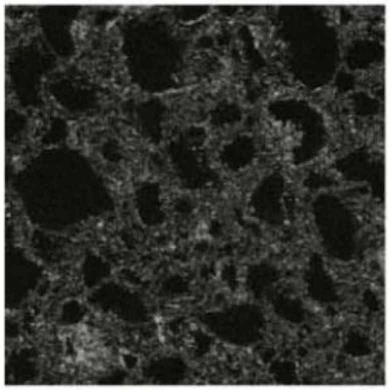
COURTESY OF THE ARTIST

Color Expression[09]



Basalt Black 6185T





Black Rocks 4170

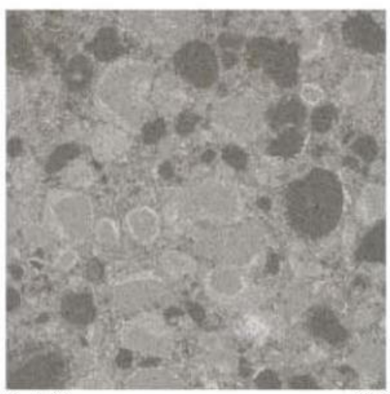






Smoky Ash 6140





Dusty Stones 4040



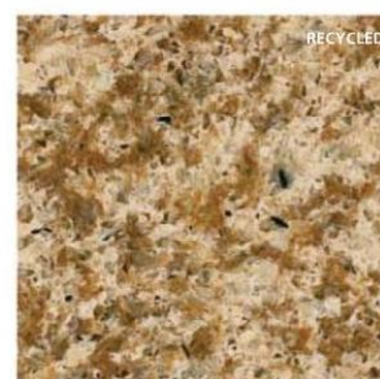


Metallic Black 7185

Buttermilk 4220

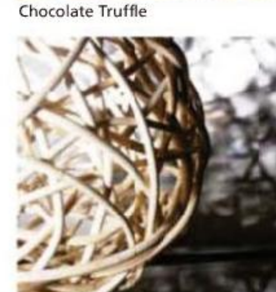
Organic White 4600





Chocolate Truffle 6350





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Top Brass

▣ *Icon* wall art, Baker

This mesmerizing architectural element is part of interior designer Thomas Pheasant's newest accessories collection for Baker. Sure to be the focal point of any room, the acid-dipped, hand-finished brass armatures frame a convex Lucite "orb," adding to the hypnotic appeal (26½"dia x 6⅜"d, $7,350; BakerFurniture.com).—*RL*

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Letter Perfect

▣ Writing desks

Perfection has its price—or maybe three when it comes to this trio of stylishly simple escritoires. From top: The *Swoop* from CB2 offers affordable organization with a walnut-stained veneer top and powder-coated metal base (49½"w x 24"d x 36"h, $299; CB2.com). Pierre Paulin's *Ursuline* desk for Ligne Roset combines a sturdy tubular-steel base with a delicately curved MDF top. The piece was inspired by his midcentury *Lady's Desk* for Thonet (47"w x 25½"d x 35½"h, from $3,115; Ligne-Roset-USA.com). The *Lucca* laptop desk by Philippe Hurel is luxurious, with a bright leather top over a sycamore frame and a brushed-steel base (55"w x 27"d x 29"h, $8,500; ProfilesNY.com).—*FH*



59

Just Plane Fun

▣ Jumbo Hostel, Stockholm

Sleeping on a plane might not be your idea of fun, but these new lodgings in Sweden could change all that. Located at Stockholm's Arlanda airport, a double-decker 1976 Boeing 747-200 has the distinction of being the world's first hostel on a plane. With a lounge (above) and café and accommodations ranging from dorm-style bunk beds to private cockpit suite, it's redefining jet-set style (beds from about $40; JumboHostel.com).—*FH*

ICON: ANTONIS ACHILLEOS


Schools are where our communities take root.

61



Blooming News

Hinkley Collection, Monrovia

In what may be the year's best collaboration, one of the world's largest producers of container-grown plants, Monrovia, has teamed up with renowned author and plant explorer Dan Hinkley to bring his discoveries to the general public. His first seven introductions are in nurseries now, including *Fuchsia genii* 'Aurea', $15; Monrovia .com.—*LH*

Wine Country

Enologist cabinet, Roche-Bobois

The French manufacturer looked to the past for inspiration for its Architecte collection. This 94-inch-long, cherrywood-veneer *Enologist* chest is based on an old piece used by vintners to store bottles. It will be available by summer, just in time to celebrate with a lovely bottle of Chablis (from $11,290; Roche-Bobois.com).—*RS*



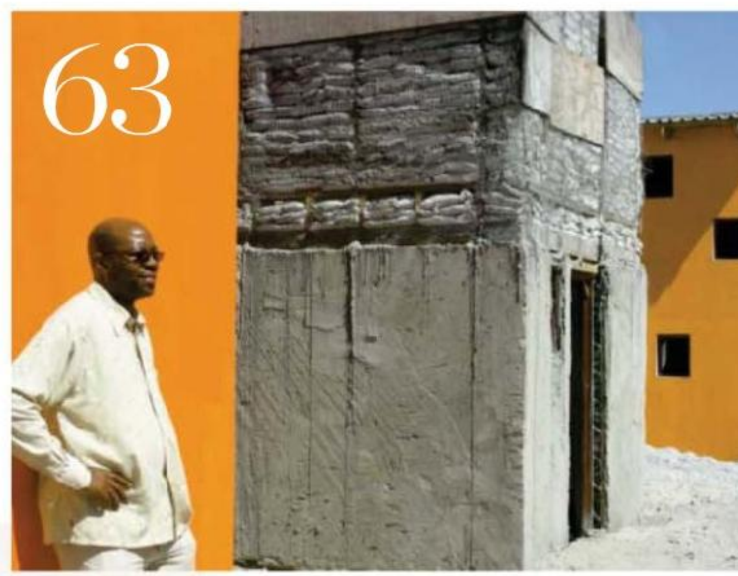
62

The House that Sand Built

MMA Architects, South Africa

A $6,000 house? The secret is in the sandbags. MMA Architects, headed by Luyanda Mpahlwa and Mphethi Morojele, conceived this dwelling, which won the 10 x 10 Housing Project award at Design Indaba, South Africa's premier design expo. One of the country's few black-owned architecture firms, MMA has been crucial to postapartheid reconstruction (CurryStoneDesignPrize.com).—*KL*

63



64



65

Sitting Pretty

Lana ottoman

This pouf, adorned with laser-cut wool flowers, makes a cushy centerpiece for any room, providing a great place to perch. Hundreds of "petals" in taupe and ivory lend it a seductive softness (22"dia x 22"h, $395; Moderndose.com).—*KL*

Off the Wall

Alpha rug, Stark Carpet

In his carpet design for this top rug company, interiors ace Thomas Jayne referenced the classic *strié* paint technique used to embellish walls. With his silk and wool *Alpha* floor covering, Jayne deftly captured the process's freehanded spontaneity (available in custom sizes, through designers; StarkCarpet.com).—*SO*

OTTOMAN AND RUG: ANTONIS ACHILLEOS

D100

66

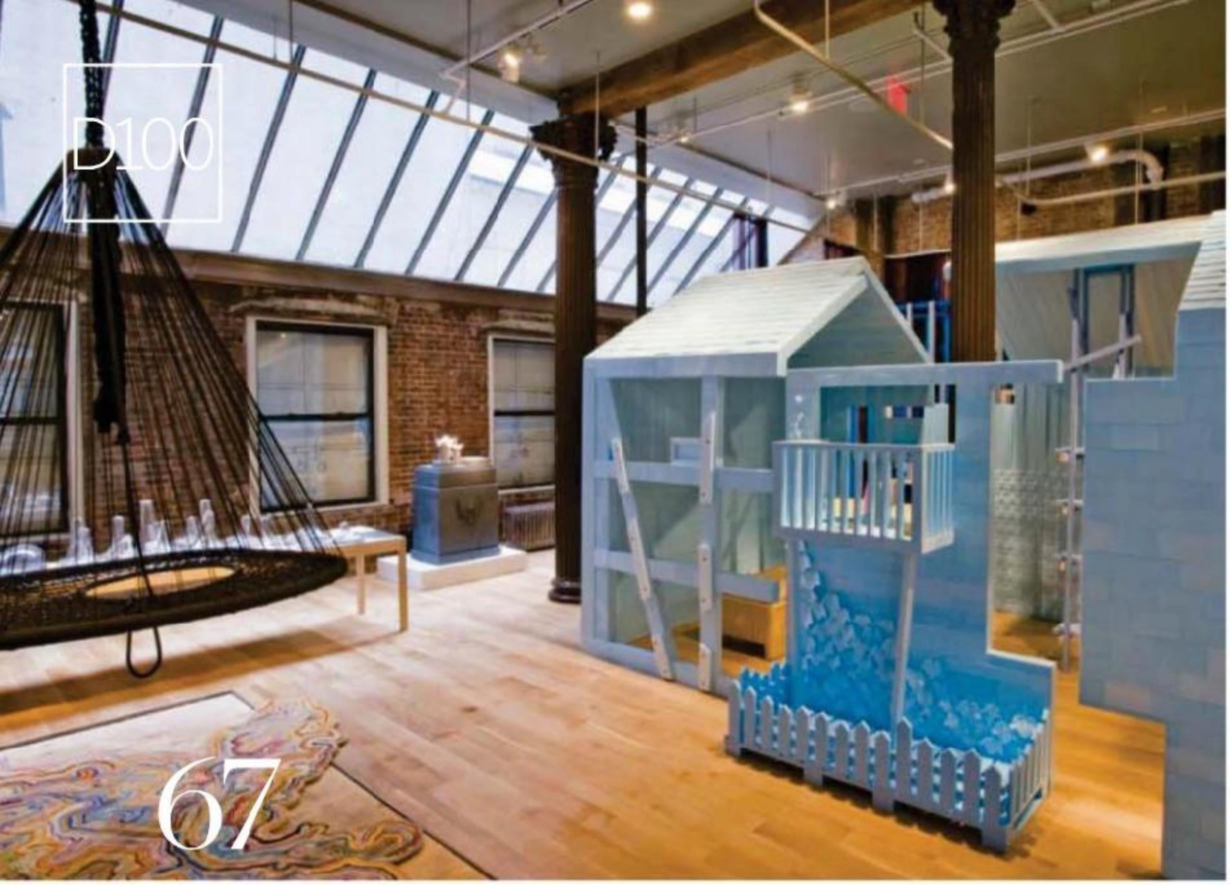
Sidekicks

▣ Tables for Every Occasion

Occasional tables? A complete misnomer. These pieces will get constant use. Clockwise from top: The classic *VanDyke* has a travertine top that sits on satin brass legs (23"sq, $795; MgbwHome.com). *Modern Equestrian,* in robust mahogany and cherry, has the substance and power to ground a room (50"l, $4,185; RalphLaurenHome.com). The first reissue in more than a century of Stickley's rare *Poppy* table, in quartersawn white oak or solid cherry, reveals its Arts and Crafts roots (20"dia, $1,300; Stickley.com). The surfboard shape of Natuzzi Italy's *Drop* table, with a gray tempered-glass top and a glazed-nickel metal frame, defines a room with ultra contemporary chic (71"l, $1,825; Natuzzi.com). The *Beekman* trio of nesting cocktail tables, by Martha Stewart Furniture with Bernhardt, combines modern lines and a glam jet-black finish with inset tops of antiqued mirrored glass (large table: 55"l, small tables: 23"l, $693 for the three; MarthaStewart.com). There's a cool Italian '50s vibe to the splayed, espresso-colored legs of the *Marina* table (23"square, $525; BDIUsa.com).—*Cara Greenberg*



ANTONIS ACHILLEOS



68

Pop Art

▪ 479° Popcorn

Named after the optimum temperature for popping corn, this San Francisco–based company makes its product in small batches using heritage varieties of corn and exotic global flavors. There are eight savory and sweet varieties—our favorites, Caramel with Fleur de Sel and Chipotle Caramel + Almonds ($8; 479Popcorn.com).—*LH*



Dry Wit

▪ Droog, the store

The Dutch company famous for its wry conceptual designs (Droog means "dry" in Dutch) has brought its singular vision to a 5,000-square-foot, two-story shop in New York City's SoHo. The playful *House of Blue* (above), painstakingly handmade by the store's designers, Studio Makkink & Bey, can be bought in part or in whole. Also for sale: collection classics and a wide range of new products (76 Greene St.; DroogUSA.com).—*AH*

Material Difference

▪ *Rex* wall covering, Carnegie

This handsomely textured design, a standout of Carnegie Fabric's technically innovative Surface iQ collection, has all the pros of a generic vinyl wall covering and none of the cons. It is so blissfully free of PVC, chlorine and heavy metals that it has received silver Cradle-to-Cradle certification ($22.50/linear yd.; CarnegieFabrics.com).—*CJ*

Bon Appetite!

▪ *Taste* dinnerware, Reichenbach

Providing an exquisitely refined porcelain frame for food, Porzellanmanufaktur Reichenbach's tempered neo-baroque dinnerware collection by Paola Navone, the multifaceted Milanese designer, exemplifies the old adage that all food tastes better when it is served on something beautiful (from $19.50; Porzellanmanufaktur.net).—*CJ*



DROOG: IAN TANG; FABRIC AND DINNERWARE: ANTONIS ACHILLEOS.





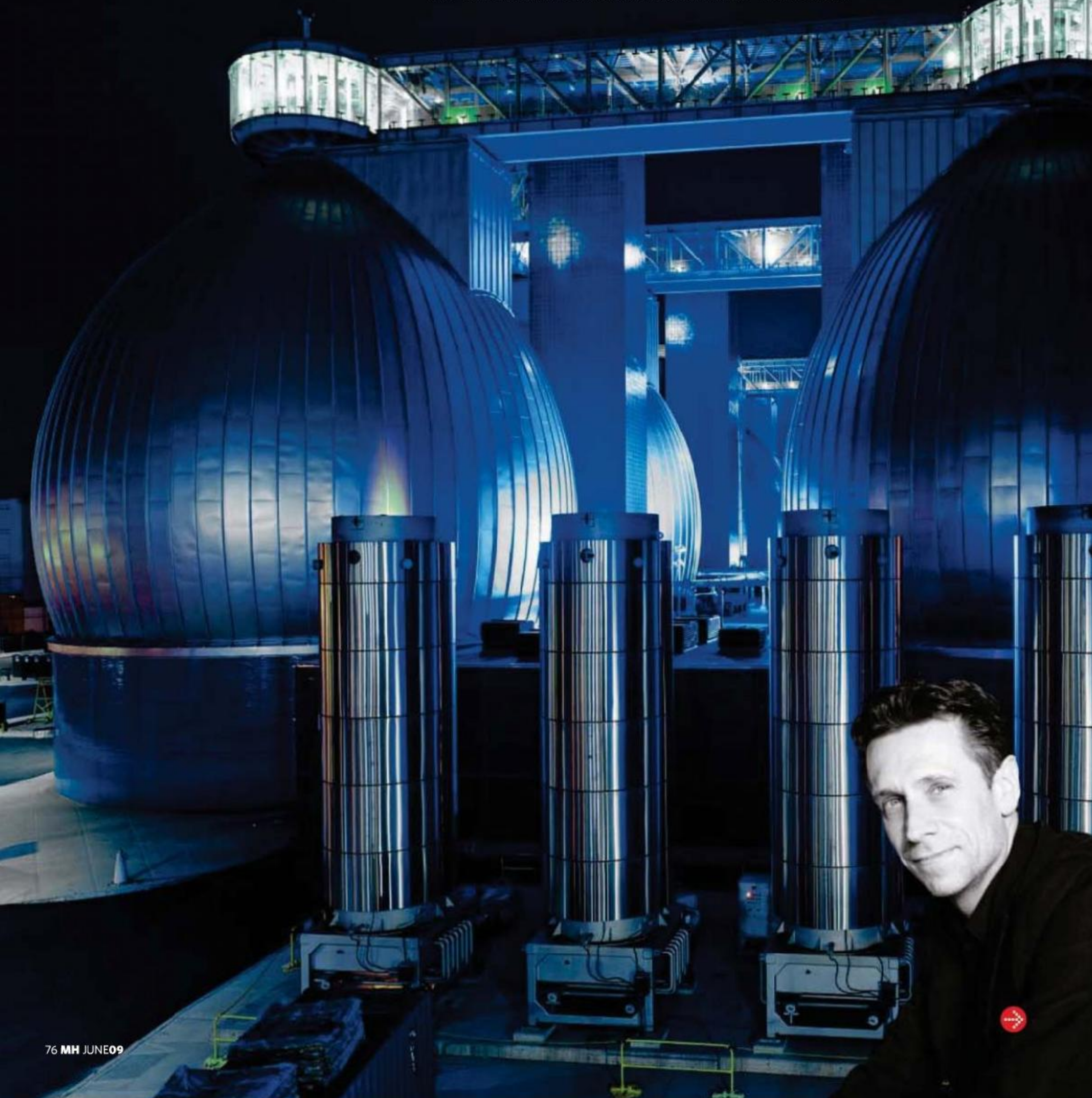


71

Everything Is Illuminated

▣ Hervé Descottes, lighting designer

In just the last year, lighting designer Hervé Descottes's company, L'Observatoire International, has lit buildings by Frank Gehry, Steven Holl and Diller Scofidio + Renfro. But the real proof of his skill is what he did with a water treatment plant in Brooklyn (shown here)—draping the structure (by Polshek Partnership Architects) in a haze of bluish light. Next up: His lighting for the High Line, Manhattan's linear park on the old West Side elevated tracks, where Descottes's fixtures will brighten paths, people and plantings—while keeping the night sky dark (LObsIntl.com).—*Fred A. Bernstein*




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72

A Store with Heart

▪ Merci, Paris

This three-floor, 16,000-square-foot general store near the Marais offers shopping with a conscience; all of the profits are donated to children's charities in Madagascar. Marie-France and Bernard Cohen (of Bonpoint children's clothing fame) have put together an irresistible array of cutting-edge designs, in-house collections, vintage furniture and kitchen and tableware finds, plus fashion, flowers, a perfume bar, haberdashery, household linens and a used-book café (111 Boulevard Beaumarchais).—*Jean Bond Rafferty*

73



Sticky Figures

▪ *Peter and the Wolf,* Campana Brothers

Brazilian design stars Fernando and Humberto Campana can add one more imaginative creation to their already impressive portfolio: stage sets for the NYC Guggenheim's annual holiday production of Prokofiev's children's classic *Peter and the Wolf.* In typical style, the brothers transformed humble materials into extraordinary objects, including these still-life critters crafted from wood scraps, much like their iconic *Favela* chair (Campanas.com.br).—*RB*



74

One for All

▪ *Trio* tumblers, Riedel

Riedel, the first company to design a glass according to the character of the wine it contains, is messing with the minds of oenophiles everywhere. These new non-lead, machine-blown *"O" Trio* tumblers, suited for *rouge* or *blanc*, break the mold ($36 for 3; Riedel .com).—*RL*



75

Green Gets Tough

Allison and John Anderson, architects

A month before Hurricane Katrina, Mississippi architects Allison and John Anderson moved into an eco-conscious, modernist house (left) they'd built near the Gulf of Mexico. Most of their town, Bay Saint Louis, was flattened by the storm, but their new house stood, becoming their calling card. Their firm, Unabridged Architecture, is now central to the civic rebuilding effort, with 30 projects under way, all designed to be ultra-sustainable or, as Allison puts it, "green and hardened" (UnArch.com).—*Karrie Jacobs*

MERCI: FRANCIS AMIAND; THE ANDERSONS: RICHARD PERKINS.

Permeable Border

The Ephemeral Fence, Shane Coen

"We deduct, deduct, deduct, then *wham*—we add something beautiful," explains Shane Coen, of Coen + Partners, describing the design process applied to the aptly named Ephemeral Fence at Westminster Presbyterian Church in downtown Minneapolis. The eight-foot-tall, perforated-copper structure acts as a permeable, dynamic membrane between private and public spaces. It's a gift of beauty to the city (CoenPartners.com).—*Alecia Stevens*





Digital Dining

Inamo, London

Wouldn't it be great if you could order a beer with the touch of a finger? At this Asian fusion restaurant, designed by British firm Blacksheep, the surface of each table is touch sensitive, so you can order food or drink, watch it being prepared in the kitchen and play a video game. And when you're done, just click the tabletop to hail a cab (Inamo-Restaurant.com).—*KL*



Too Cool for School

Bernardaud

Designed by Theodora Bracht, a Lausanne School of Design student, who was inspired by a stack of plates, this porcelain vase plays with the form and function of everyday objects. It was one of 14 pieces that made it into production in the school's collaboration with Bernardaud ($2,600; Bernardaud.fr).—*RL*



Modern Makeover

Ethan Allen

Even a firm named after a Revolutionary War hero can't rest on its laurels. Ethan Allen has handsomely spruced up, moving its design services front and center and arranging showrooms in seven eclectic style groupings that cross-pollinate its lines in more modern—and interesting—ways (*X* table, $1,399; *Thomas* side chair, $469; EthanAllen.com).—*JSA*

BERNARDAUD VASE: ANTONIS ACHILLEOS; SHANE COEN FENCE: ERICA CHRISTENSON.



80
Write of Passage
▣ *Negative* rug, Kasthall

Bjorn Dahlstrom's hand-tufted linen *Negative* rug for Kasthall picks up on the script-as-pattern trend, but adds a generous dollop of wit by having his creation state the obvious ($6,091; Kasthall.com).

81
Have It Your Way
▣ *Tropico* lamp, Foscarini

With Giulio Iacchetti's design, Foscarini achieves a standardization that is infinitely customizable. How? By building its form from lozenge-shaped plastic modules whose numbers can be altered according to the shape created by the concentric rings to which they're hooked ($2,112; Foscarini.com).

82
Master Class
▣ *Cortina* chair, Minotti

Gordon Guillaumier's *Cortina* piece for this leading Italian manufacturer draws from a broad vocabulary of modern design, synthesizing the tubular steel of Mies, Breuer and Le Corbusier, the chrome-plated grid of Bertoia, the dramatic switchback curves of Panton and the removable leather cover of a *Butterfly* chair ($5,723; DDCNyc.com).

83
Three's a Charm
▣ *Triple Bell Air* bench, Thomasville

"The idea," says designer Darryl Carter of his oak bench (here, upholstered in *Flanders Bark* cotton-acrylic blend), "was to create incidental seating with a sculptural quality that suits any environment, from foyer to dining table." Mission accomplished ($899; Thomasville.com).

84
Circular Thinking
▣ *Rosace* rug

Young Turkish-born designer Arzu Firuz's talents are evident in her 75-inch vinyl *Rosace* rug, which combines the warm look of wood veneer with a laser-cut pattern recalling both manhole covers and handcrafted arts ($425; DistantOrigin.com).
—*Jorge S. Arango*

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Designed by Ron Rezek



85

Luxury with an Edge

▪ Rough Luxe Hotel, London

"It's like the tribal tents you find in Africa, where you want to experience a little roughness," explains interior designer Rabih Hage about this small hotel. In the rooms, peeling wallpaper contrasts with Hage's luxurious custom-made sofa/beds. The lobby (right), with its orange felt rug, features a Jonathan Root photograph of artists Gilbert and George (rooms, $195; RoughLuxe.co.uk).—LY

86



Wheel Security

▪ *Hoop* bike rack

Copenhagen-based designers Ian Mahaffy and Maarten de Greeve's design, a simple circle bisected by a crossbar, beat out more than 200 entries in a contest to come up with a secure bike rack for New York City cyclists. Almost 5,000 hoops, each costing under $300, are soon to be anchored to the pavement all over the city.—*Peter Hellman*

87





That's Deep

▪ 3-D Tech

At last, personal 3-D technology is here. The E.T.-esque *Minoru* webcam from Novo sits atop a computer and shoots 3-D video that works with most Internet messaging services and can be uploaded to YouTube ($90; Amazon.com). Even baseball cards are picking up on the trend with Topps 3-D Live. One player per pack is coded to come to life when viewed through a webcam ($2/pack, ToppsTown.com).—*FH*

ROUGH LUXE: MARCUS PEEL; HOOP RACK: SCOTT GASTEL.


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Sexy Seat

▣ *Wien* chair, Calligaris

This modern take on Thonet's classic bentwood chair by Paolo Lucidi and Luca Pevere is made in three parts; die-cast aluminum legs, opaque polycarbonate seat and clear or opaque polycarbonate back. It's all clipped together without screws ($468, in a variety of colors; Calligaris.us).—*LY*

88

Get the Picture

▣ Sony Cyber-shot

It has a 3½-inch touch screen and Carl Zeiss 4x optical zoom lens, but it's the built-in WiFi and a Web browser that make Sony's skinny Cyber-shot DSC-G3 camera big fun. The connectivity lets you instantly upload images, before they can even become memories, to sites like Flickr and Picassa via public hot spots ($500; SonyStyle.com).—*Elizabeth Blish Hughes*



89



90

Top Chef

▣ Barbara Lynch

This multitasking chef's career began at age 13, when she cooked in a local rectory in her South Boston neighborhood. Today she heads an Italian-food-based empire in Boston, which extends from the acclaimed No. 9 Park on Beacon Hill to the South End block where she opened the fish-focused B & G Oyster; Stir, a demonstration kitchen for cooking classes; Plum Produce for fresh vegetables; and the Butcher Shop (left), a wine bar and charcuterie. In the Fort Point section, there's Drink, a cocktail bar, and Sportello, an upscale lunch counter. And in her spare time, she's written a cookbook, *Stir,* coming out next fall (BarbaraLynchGruppo.com).—*Donna Paul*

Gold Fingers

▣ Gilded porcelain by Doris Bank

The German ceramist models each porcelain piece by hand, fires them to create a mottled and textural look, then hand-paints them with layers of liquid gold. The effect is at once primitive and luxurious and, practically speaking, the dishes are both waterproof and food-safe (from $55; TableArtOnline.com).—*RS*

91



DORIS BANK PORCELAIN: ANTONIS ACHILLEOS; BARBARA LYNCH: JUSTIN IDE.

D100



CATHRYNE CZUBEK

92

Green Lights

Times Square Gets Eco-Friendly

Times Square in New York City is becoming a little brighter—at least when it comes to its energy use. The iconic intersection is now more efficient, with changes like a new LED-lit New Year's Eve ball and theater sustainability initiatives. The new TKTS booth and Times Square Steps, a glass structure lit with red LEDs designed by Australian firm Choi Ropiha, utilize geothermal heating and cooling to help melt snow from the steps in winter and cool the LEDs in the summer. Coca-Cola is leading the charge for better billboards with its commitment to power its ad with renewable wind energy. Neighboring billboards agreed to the change, together preventing the release of 1,866 metric tons of carbon dioxide emissions each year (TimesSquareNYC.org).—*Flannery Hoard*



Los Angeles–based design doyenne Barbara Barry furnished the living room of her clients' West Side home with a range of custom-designed pieces in a gold and muted-green palette as luminous as a California plein air painting. To her own tables, sofas and chairs, Barry added a vintage free-form French coffee table from the '50s, a *Cloisonné Hua* drum stool by Robert Kuo and a plump, round 1929 *Bibendum* chair by Eileen Gray. Art over the new fireplace is by Carolyn Sergeant.



Refining Moments

Designer Barbara Barry took this Los Angeles home down to the framing, then rebuilt it as an urbane yet comfortable cross between "Father Knows Best" and the new modern mix.

The delighted owners of this Los Angeles home already lived in the neighborhood, but on a narrow lot that would not accommodate expanding their house to meet the needs of their active family. Committed to the area, with its hillside streets and ocean breezes recalling an idealized midcentury California, they searched in vain for a place that lived up to their inner vision.

When they couldn't find the perfect home that loomed large in their imagination, they settled for a house with potential on a large, secluded lot and turned to Barbara Barry, one of the leading lights of the design world, to work her signature magic.

"The clients are very sophisticated and well traveled and they love to entertain," says Barry. "They like to open up their house so parties can flow seamlessly from indoors to out." The new site, with its mature garden near the sea, was wonderfully reminiscent of the client's favorite places—from the Amalfi coast to the Provençal countryside—and perfect for indoor/outdoor socializing. But the sprawling house itself, with its vintage wet bars and *Flintstones* style, was absolutely no place like home.

"It was remodel heaven," notes Barry. The enchanting notion of a lost era of California chic, she readily admits, is a fantasy, but the ability to "build back better than it ever was" is very real. To do so, everything needed to go. Oh, and one more thing: The entire renovation had to be completed in just nine months.



The custom-built walnut dining table was designed to provide seating for 14; chairs are vintage Robsjohn-Gibbings. Four matching walnut and lacquered-canvas consoles, designed by Barry, recall the refinement of Biedermeier style. Each console is set with a grouping of shapely ceramic flasks, a vertical mirror and tapered Murano glass lamps by Baker topped with drum shades (the room has no chandelier). The large color photograph is by Danielle Nelson Mourning.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY JEREMY SAMUELSON. WRITTEN BY SUSAN MORGAN.







According to Barry, "This was a total transformation." Almost everything about the existing house was overscale and ill considered, she says, noting gaping, out-of-scale windows, an enclosed spiral staircase and massive decorative ceiling beams. "The original living room and master suite were like football fields," observes Ryan Coultis, a senior designer at Barbara Barry, Inc. During the renovation, the entire interior was taken down to studs and subflooring, and the rooms were reapportioned to a graceful, more intimate, more human scale. "We touched every surface," says Barry, "reconfigured every room, lowering ceilings, paneling rooms and redesigning fireplaces, doors and lighting."

Barry's remarkably assiduous renovation focused on creating highly functional spaces with harmonious proportions, easy interior traffic flow, superb light and a rich array of materials. The ample kitchen—formerly a dark warren with a single window—is now suffused with sunlight from a bank of windows that frames an idyllic view of fruit trees and terraced gardens.

For the adjoining breakfast room, Barry designed an oval table and a streamlined, wall-length credenza. A sextet of midcentury chairs—curvaceous fiberglass shells balanced on bases that recall the Eiffel Tower—mixes comfortably with the new pieces. The dynamic vintage chandelier contributes to the room's easy elegance. Because of Barry's carefully composed palette and judiciously limited range of materials, this major renovation displays a comprehensive vision and tranquil atmosphere.

This page: A vintage 1950s brass chandelier by Gino Sarfatti for Arteluce hangs over a custom Barbara Barry oval breakfast table with an eggshell Corian top that matches the kitchen counters; fiberglass chairs by Charles Eames are from Modernica (art is by Peter Hoffer). Opposite: All of the custom kitchen cabinetry is bleached walnut. The room, with its grid of square ceiling fixtures, is efficient enough for large, formal parties, but informal enough for day-to-day family life.



The master suite, located directly above the living room, was as vast and impersonal as an anonymous high-rise lobby, says Barry, who lowered the ceiling and installed ivory-tone wood panels with delicate shadow-line moldings—the same paneling she used downstairs and one of the home's understated unifying elements. Barry created a new entryway and added linen storage, considerably reducing the room's square footage. She and her colleagues divided the large suite into a trio of islands: bedside, hearth and seating area (most of the furniture is of Barry's design).

Like the rest of the house, the suite relies on delicate colors, simplified lines and lots of natural light. Throughout the house, the windows were reframed to a more appropriate scale and dressed in layers of sheer blinds and soft, thick draperies. An unobtrusively formal and simply practical solution, the window treatment filters the sunlight and beautifully finishes the room, yet the drapes can be closed to provide an instant cocoon.

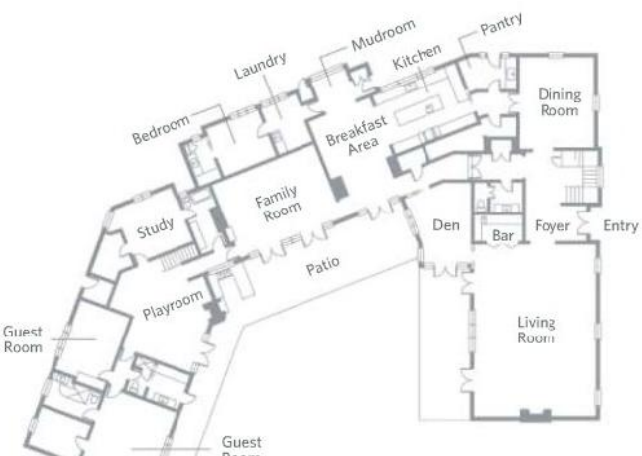
"We ask our clients to embrace all the different ways a room can feel when you use natural light and lamplight," remarks Barry. Lighting is always a key element in her work, and she has been charmingly outspoken and unrepentant about her opinion of ubiquitous overhead lighting: "I abhor it." Much more typical of a Barry design are floor lamps and table lamps—often unique, often playing loose with scale—that invest rooms with saucy wit. Barry's exacting eye and refined aesthetic consistently bring to mind the Baudelairean poetic refrain: luxury, tranquility and pleasure.

This page: The sofas are custom Barry designs; the fireplace, with its minimalist mantel of honed limestone, reflects the room's overall tone of sophistication and intimacy. Opposite page (from top): Ms. Barbara Barry, Jill-of-all-design-trades; a corner of the master bedroom features a Barry *Bracelet* chair, a piece she did for Henredon, in a fabric she designed for Kravet (the cabinet is from the owner's collection); floor-to-ceiling wool drapes are both natural and luxurious.



What the **Pros** *Know*

"In California we are blessed with light and with lovely weather," says color expert Barbara Barry. "With this house, we were able to celebrate the relationship to the outdoors by extending its painterly palette inside. I begin each project by building a 'shrine' made up of the materials that will inform it. For this project, inspired by the paint-by-numbers bark of a particularly beautiful Mexican fig tree in the backyard, the shrine consisted of natural walnut, bleached walnut, an ostrich's egg for the perfect ivory, pale shagreen, earthy linens and amber-colored glass. I am always searching for the harmony that comes from layering paint, fabric, furniture and art. If you keep to your vision, you can end up with something very soothing. I love to mix cool tones with warm ones, and although the house is generally awash in soft gold tones, the master bedroom, with its silvery palette, is one of my favorite rooms. Pale gray is a lovely partner for bleached walnut with hints of silver."











The transformation of this residence, from "house with potential" to "place of their dreams," is astonishingly harmonious. In a newly created light-filled study, the hemp wall covering provides a pale-gold textural backdrop for the room's clean-cut wooden furnishings. A spare and stylish bookshelf, designed by Barry, features open shelves and neat geometry, a confident nod to early Los Angeles modernism and its sympathy for well-crafted materials and purposeful intentions.

Santa Barbara-based landscape architect Isabelle Greene, a granddaughter of Henry Mather Greene (of Greene & Greene, California's famous Arts and Crafts architects), created a lush yet sustainable garden design that celebrates native plants, xeriscaping, seasonal blooms, organic fruits and vegetables and old-growth trees. For the hardscaping, Greene sourced the stone locally. For plantings, she installed a border of California scrub oaks, which are drought-tolerant evergreen shrubs, along the edge of the property, creating a dense, green wall of privacy that shelters the bucolic property from the street. An allée of crape myrtles traces a pathway to the house's back patio.

The patios of this home are used as nearly year-round outdoor rooms, and the furniture is a rusticated take on the same aesthetic as the one indoors, part of the seamless overall creation.

"This may not be the California of the 1940s," reflects Barry. "But with all Los Angeles has to offer nowadays, I think it might even be better."



This page (from top): The ultimate bathroom luxury is a relaxing/sitting area featuring a custom daybed by Barbara Barry and one of her *Simple Scallop* floor lamps (the round table is antique, the circa 1970 bronze tree is by Curtis Jere); the bathtub features a Barry-designed surround (photograph by Jean Larivière). Opposite: Sheer roman shades filter light in the office. Barry designed the walnut shelves; the chair is a Philip Agee piece; the art is by Val Nelson.



1

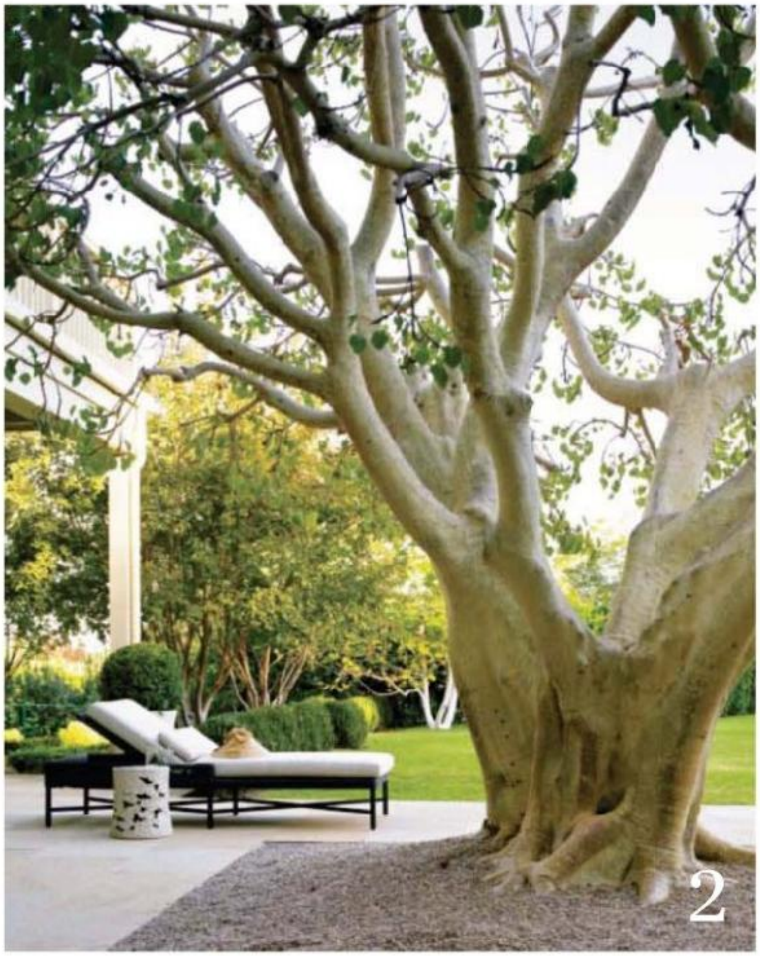
Details

(1) Stripes and natural textures add informality to the family room, which opens directly onto the patio. Caned lounge chairs are by Barbara Barry for McGuire; the *Biscuit Tufted* ottoman is from Barry's Realized by Henredon collection; the rug is a custom Barry design. The botanical painting is by Carolyn Sergeant.
(2) The specimen Mexican fig tree—with its sculptural elephantine roots and painterly silver bark—is the garden's centerpiece and was Barry's inspiration for the project's color palette. The slim classic chaise, designed by Thomas Pheasant for McGuire, is simple and chic.
(3) Renowned landscape architect Isabelle Greene is a dedicated advocate of sustainability. All the stone for the renovation was sourced locally (from Santa Barbara). "I particularly love the outdoor fireplace under the ramada," says Barry, who painted a classic redwood picnic table in a high-gloss finish. The sofa and lounge chair are by Thomas Pheasant.
(4) A casual still life captures the spirit of the house—traditional and totally modern, natural and refined. The *Radiance* plates from Wedgwood and the Haviland cup and saucer are Barry designs.
(5) The relatively narrow range of colors and materials, says Barry, makes "a great backdrop for a colorful life." Barry pieces in the office include a *Well-Suited* short sofa in fabric and leather and a chair with open arms. The walls are covered in a Donghia hemp; the photograph is by Rodney Smith.
(6) The exterior of the house was painted a green stone color, sympathetic to the landscape and Barry's interior design. New doors, constructed from oak with lacquered canvas detailing, were custom designed by Barbara Barry, Inc. ▣

See Resources, last pages.

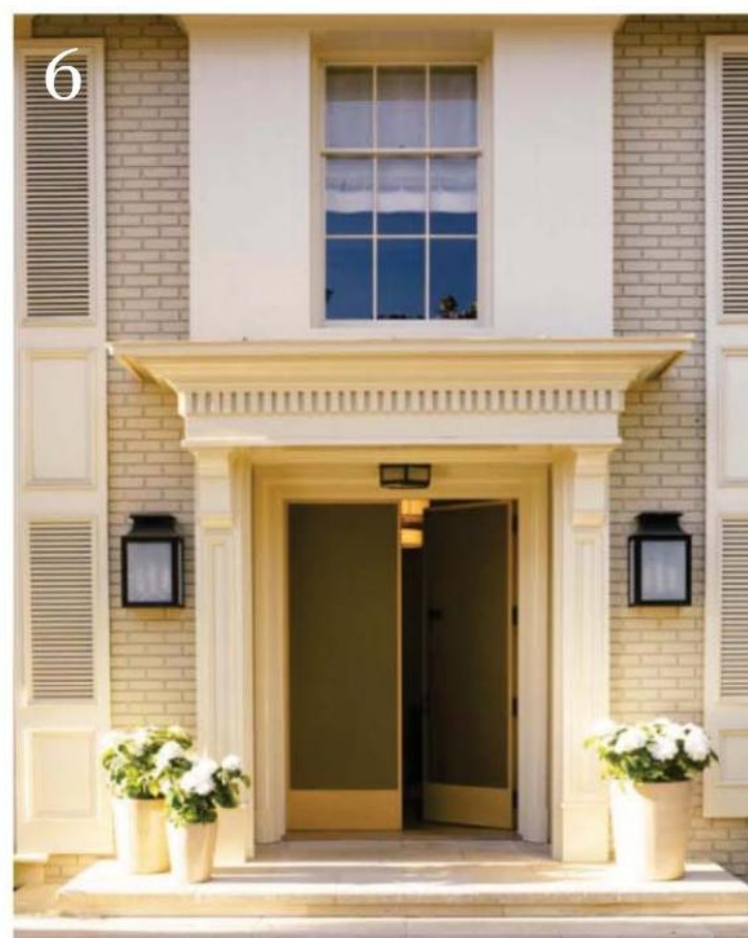


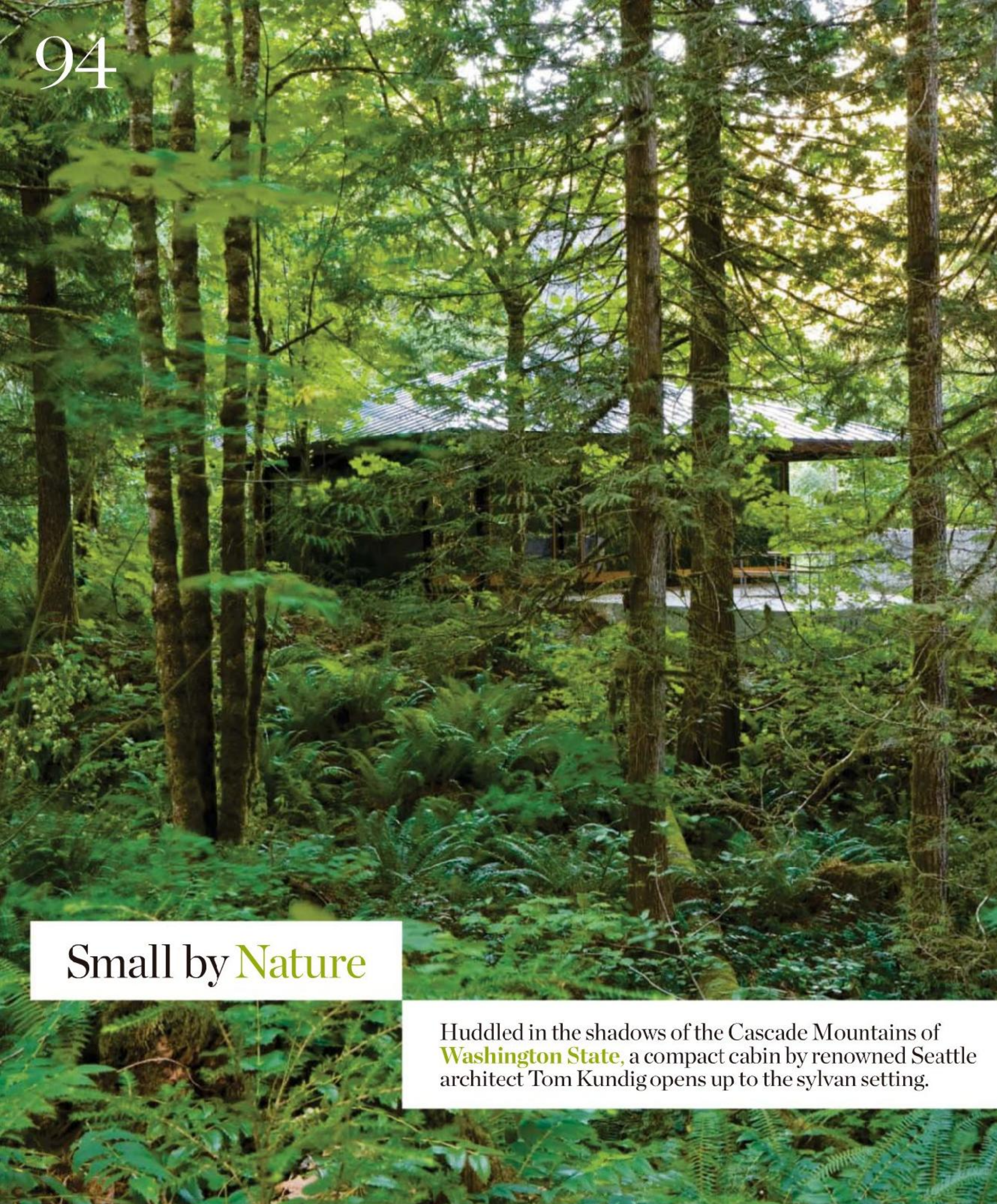
4


2


3


5


6



Small by Nature

Huddled in the shadows of the Cascade Mountains of **Washington State**, a compact cabin by renowned Seattle architect Tom Kundig opens up to the sylvan setting.



Custom doors crafted from salvaged fir swing open at the corners and sides of the small building, exposing Jim Dow's riverside cabin to the elements. Marcel Wanders's *Knotted* chair nestles by a concrete fireplace that opens to both the sitting area and the kitchen, where Dow reads at a portable counter. Opposite: Tom Kundig designed the steel-clad cabin to fade into the surrounding forest. "Jim's not here to be in architecture," notes Kundig. "He's here to be in nature."



Vacation homes have always been a rite of passage for novice architects—a way for indulgent family members to give the kid a break until the big time beckons. Luckily, someone forgot to tell Tom Kundig. Despite a meteoric career that has earned him dozens of awards (including top honors from the Cooper-Hewitt National Design Museum and the American Academy of Arts and Letters), the Seattle architect can't resist the siren call of the cabin. So when contractor Jim Dow asked Kundig to design a diminutive retreat in Skykomish, Washington, the architect accepted without hesitation.

"Smaller projects almost have more appeal for me, because they're intimate to the client and intimate to the landscape," says Kundig, a principal at Olson Sundberg Kundig Allen Architects. "Jim's desire to be in the forest—to be protected, Zen-like, meditative—those are the kinds of projects you dream of doing."

Modest in scale, though not in ambition, Dow's 575-square-foot cabin eschews Big Architectural Statements for a disarming deference to the setting, a nine-acre parcel nestled in a river bend 75 miles northeast of Seattle. Raised atop a concrete base to maximize views, the steel-clad structure huddles under a broad-hipped



roof crowned by a towering chimney. Glass doors fan out on three sides, including the corners, exposing the interior to the elements and the sounds of the river below.

Although it appears to sit on the ground, the cabin is actually perched atop a 16-foot foundation that raises the living quarters so they are level with an outcropping in back; a terrace atop the mound more than doubles the available living space (the homeowner, a contractor, devised his own table and benches). The chimney's height was dictated by thermodynamics rather than aesthetics: The fireplace is so large that the stack had to be tall to guarantee a draw.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY JOHN GRANEN. WRITTEN BY FRED ALBERT.





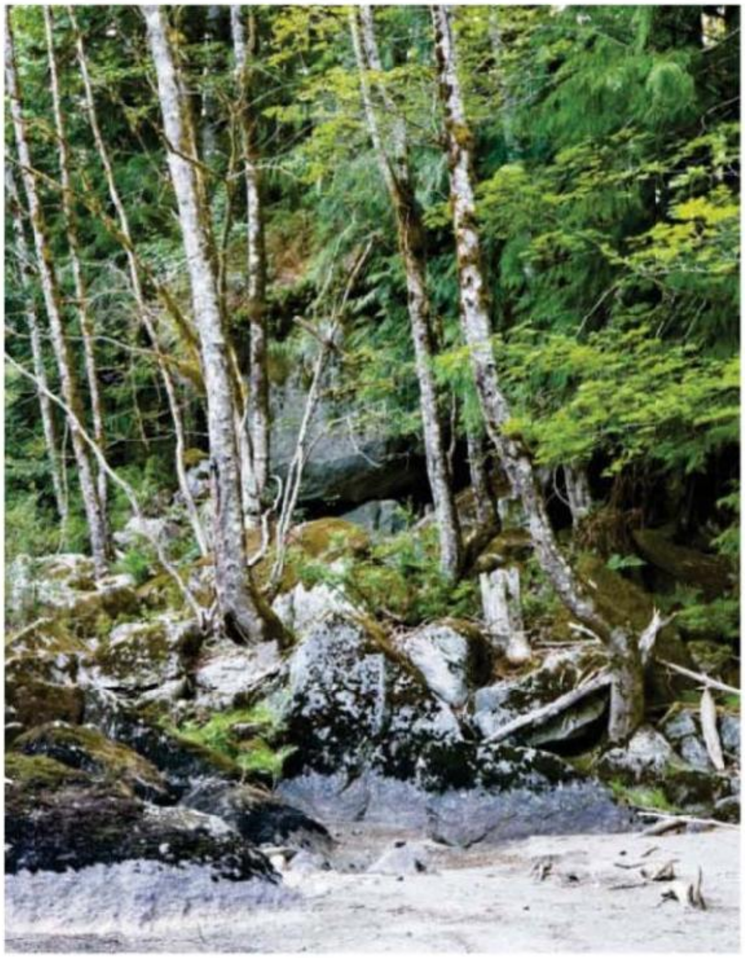
A concrete fireplace anchors the center of the cabin, the hearth opening to a small sitting area on one side and a kitchen on the other. Dusky rafters trace the contours of the metal roof above, lulling Dow with the somnambulant drumbeat of rain. "This place is so therapeutic. There are times when I'm just staring at the fire and the next thing I know, it's morning," says Dow, the managing partner for builder Schuchart/Dow. "You can ski, walk or hike, but coming here is really about doing nothing."

Underscoring that point is the absence of closets, because they might breed clutter—or projects. Storage is relegated to drawers under the living room sectional and compartments at the head and foot of each bed. Clothing storage was limited to a pair of hooks in each bedroom. "I didn't want to waste space for a closet," laughs Dow, who brings along just what he needs for each trip.

Maryika Byskiniewicz, who designed the custom furniture, chose deep red fabrics—like the Pierre Frey mohair on the banquette, in a color called Cardinal. The palette makes the greens of the Pacific Northwest forest seem more vivid by contrast.

When it came time to plan the kitchen, the divorced father of two grown children (he also has a rascally malamute named Beau) was a little more generous with storage, although even here he restricted himself to an undercounter refrigerator and a diminutive 24-inch Viking range. An elevated counter and a bench overlook the expansive terrace and woods beyond, but they are portable enough to move outdoors if the occasion demands—although given that the kitchen's corners fold out of the way, eating indoors isn't much different from dining alfresco.

This page: "Everything had to be tightly organized, like a ship," says interior designer Maryika Byskiniewicz, whose custom sectional sofa features lidded drawers that double as tables; mohair cushions can accommodate overnight guests. Opposite (clockwise from top): The property is bordered on two sides by the Tye River; corner windows dissolve the cabin's boundaries; Beau stands by, beside Jim Dow (right) and architect Tom Kundig in the sunken fire pit.

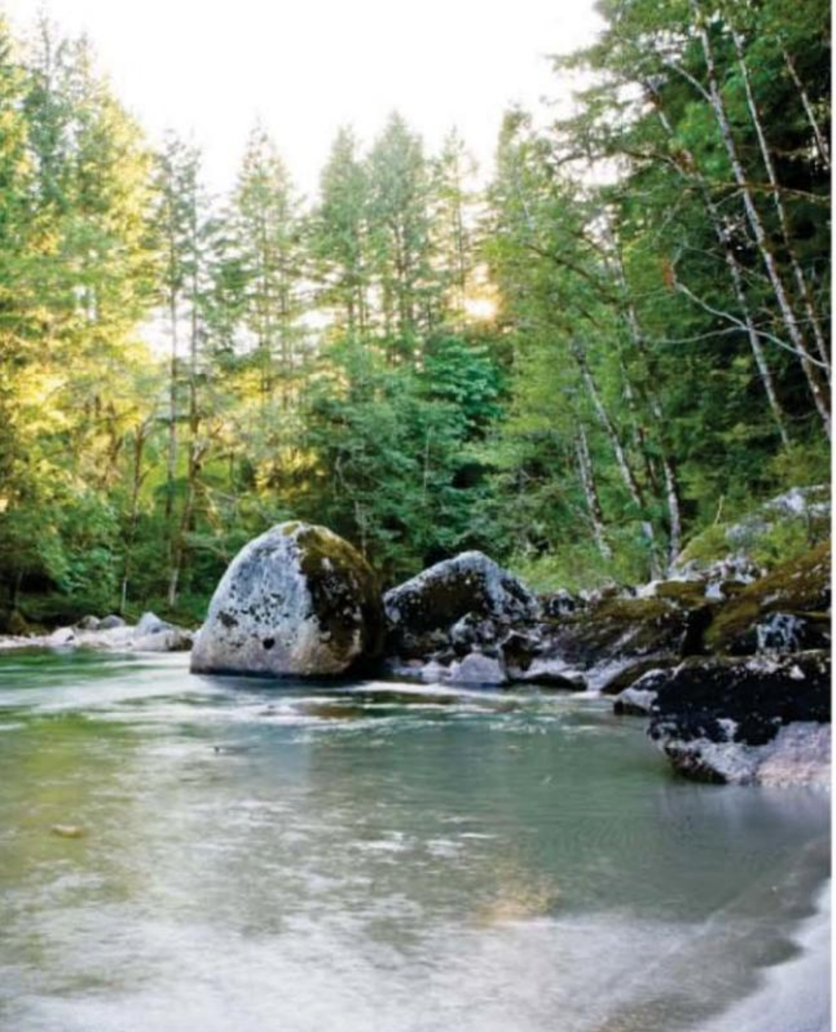


What the **Pros** Know

The cabin, as green as architect Tom Kundig could make it, depends on a geothermal heat pump (also known as a ground-source heat pump) for its primary generator of warmth. Quiet, economical and energy-efficient, geothermal heat pumps rely on the constant temperature of the earth to warm fluid passing through underground tubes, then transferring the heat to the air inside. In summer, heat is extracted from the air and released into the fluid, cooling the interior. Some units even provide domestic hot water. While they are more expensive to install than conventional heating systems, geothermal heat pumps reduce energy consumption by 40 to 70 percent and are eligible for a 30 percent federal tax credit, so they can pay for themselves in fewer than ten years, depending upon installation and use. Although Jim Dow's cabin is occupied for only about half the year, the homeowner is satisfied that the investment was worth it. "The electric bills here average twenty-five bucks a month," he says.









Kundig says clients often claim they want a small space, but Dow really meant it, never wavering for a second from the original 25-by-25-foot dimensions he envisioned. The architect was grateful for the limitation. "As soon as a building gets big, you get separated from the landscape," he observes. To maximize interior space, Kundig relegated stairs to the exterior and fashioned sleeping quarters barely bigger than the beds occupying them. Mammoth windows at the foot of each bed swing open, so that when you're lying down, the sights, sounds and smells of the forest envelop you. "It's just like camping next to a river," Kundig quips, "except for the comfortable bed and 400-thread-count sheets." Adds Dow, "I leave the windows open all night. Bugs fly around and things crawl in, but Beau chases them out. He's always tearing after something. Needless to say, you don't ever sleep through the night."

Dow made a sybaritic soaking tub the centerpiece of his Seattle residence (*MH*, May '08); here, a more compact model sidles up to a bathroom window overlooking the forest. The floor and walls are covered in black mosaic tile—a color Kundig praises for its calming influence and the way it sets everything else in relief. "It's like the bass line in music," the architect says. "You don't necessarily hear it, but it holds everything together." Much like the cabin itself: inconspicuous, but inexorably linked to its surroundings. ▣

See Resources, last pages.

This page (from top): A river bay skirts the land below Dow's cabin; inky mosaic tiles from Daltile cover the walls and the soaking tub surround in the cabin's sole bathroom. Opposite: The exterior is wrapped in 16-gauge steel plate, left natural to acquire a patina of rust. Each bed culminates in a floor-to-ceiling window, which Dow leaves open so it feels as though he's sleeping in the woods. Woven shades provide protection from insects; the blanket is from Pendleton.



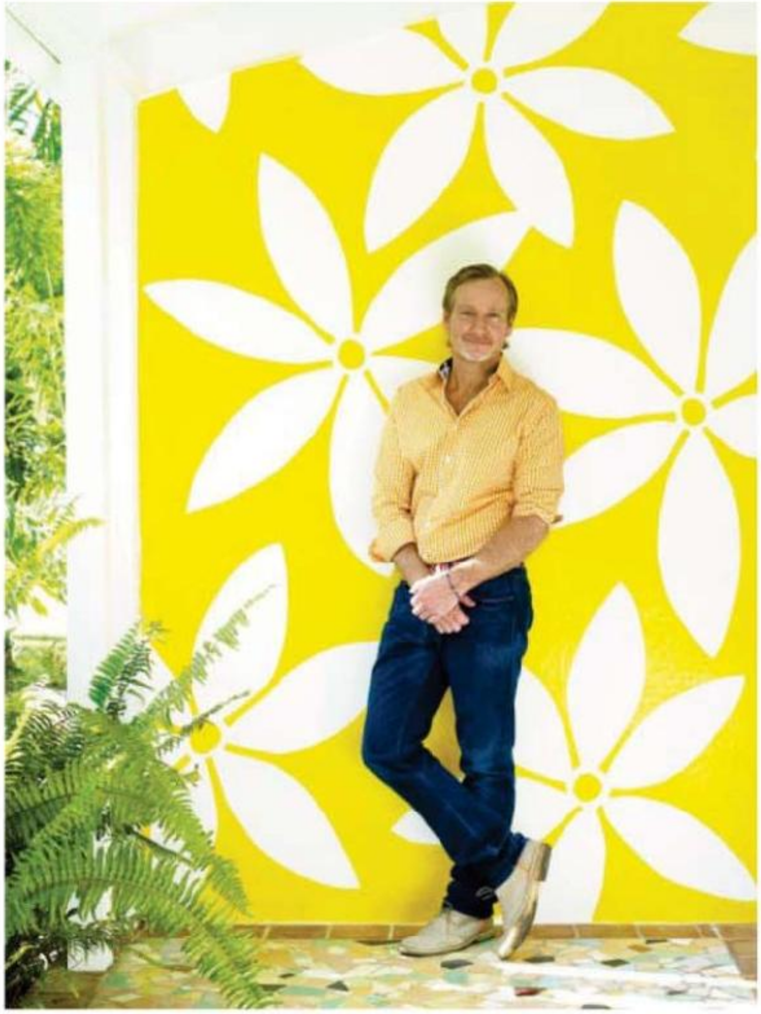


Doug Meyer's living room features zebrawood paneling, a Plexiglas screen of his own design and a long curtain wall of beaded silvery chain. The *Sandalwood Stripe* rug in wool, silk and allo (a fiber made from a Himalayan nettle) is from the Doug & Gene Meyer Collection for NIBA Rugs. The vintage Florence Knoll sofa is upholstered in Brunschwig & Fils cotton; two 1955 chairs by Martin Eisler and Carlo Hauner for Forma have cushions covered in a Kravet velvet. The limited-edition *Sedgewick* coffee table is also a Meyer brothers design.



Color BUZZ

At home in Miami, prolific designer Doug Meyer gives in to his passions for the reclaimed, quirky, singular and highly chromatic.





If Doug Meyer had an **aura,** it would certainly not be neutral. He would be surrounded by the **blues,** greens and **turquoises** he so favors, and the colors

would shimmer in an ever-moving energy field. The Miami-based designer of rugs, outdoor furniture, fabric, tile and interiors—who is also a sculptor, a painter and an installation artist (whew!)—does not often come to a full rest, even at home. "I love to have things to look at," he says. "I need to be continually stimulated."

Meyer is the younger sibling in the two-brother partnership of Doug and Gene Meyer. Both separately and together they are a force. It should, however, be said that the energy they exude is not frenetic but an abundance of exuberant, overflowing creativity present in both practically since birth.

As youngsters, in Louisville, Kentucky, the brothers constantly created tableaux for their parents, rearranging tabletop displays and even fashioning miniature cities. Gene, who is older, was the first to head off to Parsons, where he studied fashion design, to be followed by Doug, who studied fine art. The two have always been close (though six years apart, they often seem like fraternal twins who speak a secret language and complete each other's thoughts). But it is only in the past few years that they have begun collaborating, first on NIBA rugs in their chosen home of Miami and now on two new endeavors—outdoor furniture and fabric for Link and tile for the Wa-Kei Group, all of which will debut later this year.

Doug Meyer's house sits in the near-in suburb of Miami Shores. "It's not a grand house, and it's not a modernist house," he says. In fact, it is a simple 1941 block-and-stucco with a single true-to-period art deco focal point, the carved-stone living room fireplace.

This page (from left): Doug Meyer on the front porch, where he painted a bright white-flower motif; in the Florida room (which is painted in Benjamin Moore's California Lilac), Meyer covered a 1960s cabinet with orange lacquer (the wall sculpture is his own work). Opposite: A 1962 *Marilyn* silk screen by Andy Warhol presides over the sofa (a 1970s find, reupholstered in fabric from IKEA). The room also features a gleaming-white Wendell Castle *Molar* chair.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY MARK ROSKAMS. WRITTEN BY BETH DUNLOP.











"It was the only house like it," Meyer says. "For one thing, it sits on a corner, which gives the lot more privacy as well

as more land." The house was in a "strange state," Meyer reports, but it had its good points. What really appealed to him were the terrific dual-tone, poured-terrazzo floors with brass inlays. In some of the rooms the floors were green and white, in others, pink and white. He also liked the cracked-tile mosaic on the front porch. And a round dining room beckoned, along with a backyard big enough to hold a pool. Of course, the yard was entirely occupied by a huge mango tree that not only rained down fruit and provided room and board to a variety of local fruit-eating critters: It also blocked out the sun.

Committing to the home, Meyer began the renovation. "I had to take down a few walls," he says, "and add or seal up various areas. The living room had a hideous little knickknack shelf, with spaces so small that you couldn't even put a book on them." There were more shelves lining the dining room walls. Out went the shelves. He also removed a pass-through between the kitchen and the living room because it was, he declares, "a horrid thing."

New walls were the next order of business. Meyer chose a zebrawood veneer for most but opted to cover one living room wall with a ball-chain curtain wall in a silver-hued metal that has a shimmery glow. "I always love spaces at night, and this glistens," says Meyer. "And when the air-conditioning is on, the beads move slightly. It's almost kinetic."

This page (from top): A backyard view of the house; the lanai features gold hassocks and plastic floor matting from Tangiers. Opposite: The 1960s chairs were lacquered to punctuate the Saarinen *Tulip* table; the rug, *Tears of Athena,* is a one-off the brothers designed for a show house. The cactus planter (a reference to designer Arne Jacobsen's house in Denmark) divides living from dining spaces. The wall treatment and ceiling fixture are Doug Meyer innovations.

What the **Pros** Know

Generally speaking, Doug Meyer takes walls seriously. Although others might be content with painted or papered drywall, he seeks alternatives, as if the walls themselves were stage sets for the dramas that take place in the rooms. With a wall, says Meyer, you are "setting the tone for the whole room." In this house, he covered some walls with dark and exotic zebrawood veneer panels, including a rounded dining room wall that pleased him the moment he saw it. Other walls are softened with lush drapery. And there are alternatives that are even more creative, such as the silvery, beaded "curtain wall" in the living room (like the one at the Four Seasons restaurant in New York City). Then there's the bedroom's evocative collage—he spent months finding just the right images, mostly in magazines, and then arranging them for the greatest impact. "A good wall is a great backdrop and in itself can work as art," says Meyer. "It frames whatever is in front of it and is a key element in creating your 'set.'"





"For years and years I've tried to do a white room," says Meyer. "So I do, and I think, 'Oh, this is nice,' and then within three or four days, I start bringing things in and before you know it, it's not a white room at all."

In the master bedroom, two walls are concealed by floor-to-ceiling curtains ("They envelop the room with a flood of turquoise," says Meyer). Add an oversize, padded headboard of "kitschy and unexpected" glittery blue vinyl (think diner banquettes), a purple bedspread, ocean-blue pillows and a marine-toned geometric rug, and "it can feel as though you're walking into a fish tank," allows the designer, who revels in his preference for visual stimulation.

Meyer's work can be muted and subdued, but more often it is a riot of color, at once sophisticated and witty, with subtle and unexpected twists. "Really, I don't want to be so serious," he will say as a prelude to what is a philosophical gesture, albeit one imbued with a certain sly humor—for example, having a shop paint his Wendell Castle patio chairs a bright pinky purple. "Why should they always be either white or orange?" he asks, the colors in which the chairs were designed and manufactured.

In the same vein, he also overstuffed the living room's Florence Knoll sofa and upholstered it in a heavy cotton from Brunschwig & Fils that's a bright Kelly green. And most of the chairs in the house are painted in deeply saturated tones. "I love to take classics and manipulate them to make them my own," he says. ▣

See Resources, last pages.

This page (from top): Two 1970s white lounge chairs sit on a blanket rug from Tangiers at the end of the swimming pool; in the bedroom, a circa 1961 pole lamp stands beside a motorcycle-seat vinyl headboard. Opposite: Meyer spent months collecting images for the bedroom collage wall (the lighted wall sculpture is Italian, from the late 1960s); the upholstery on the Chinese Chippendale chairs matches the headboard (the Gene Meyer carpet is called *Multi Screen*).


DOLCE & GABBANA
HOME DESIGN



Living room furnishings were chosen by the designer, Ana Borrallo, for maximum flexibility in the large open space. A white leather *Quadra* sectional sofa from Poltrona Frau joins chairs and a trio of coffee tables by Borrallo. Spanish artist Jaume Plensa installed his glass and stainless steel art piece around the room's single floating support column. "Plensa says that we call in artists to do commissions only when we have an unsolvable problem," says homeowner Paul Gray. "He's right." The painting is by Suzanne Caporael.



High Resolution

When a classic '70s office building went condo, a second-generation ***Chicago*** *art dealer and his highly talented creative team reconsidered the parameters of open-plan living.*

As the director and co-owner of the Richard Gray Gallery of Chicago and New York, Paul Gray is practiced at tracking down intrepid talent and important work. So it isn't surprising that when he, his wife, Dedrea, and their son, Ian (now 19), traded their vintage lakefront apartment for a larger place, he proved equally adept at snagging an architecturally formidable space.

The Grays had tall orders. In a dense city with tough building codes, they were looking for "high ceilings, lots of natural light, a balcony, great views and no restrictions on the layout," says Paul, ticking off the couple's requirements. They considered new construction, loft conversions and potential renovations, but "nothing was compelling enough to make us want to move"—until he heard that Montgomery Ward's 1972 corporate headquarters would be converted into residential units, complete with balconies. A rare high-rise in the upscaling River North district, the 27-story building was designed by Minoru Yamasaki (of New York City's World Trade Center). Paul promptly realized that its sweeping floor plates, copious glass curtain walls and 11-foot commercial ceiling heights had great potential.

"One day he came home and said, 'I found this incredible space you have to see,'" recalls Dedrea (who is called De, rhyming with "we"). As it turns out, the couple was one of the building's first buyers, snagging an L-shaped penthouse a year and a half before Skidmore, Owings & Merrill broke ground on the conversion.

PRODUCED BY SUSAN TYREE VICTORIA AND LISA SKOLNIK. PHOTOGRAPHS BY NATHAN KIRKMAN. WRITTEN BY LISA SKOLNIK.



The Grays had precise ideas about the layout of their unit. For starters, the plan was not to be dictated by the art collection but "by the way we live," says Paul, who wanted the public spaces of the apartment to be formal and flexible enough to entertain large groups but intimate and accessible for everyday life. "And every room had to get plenty of natural light," adds De.

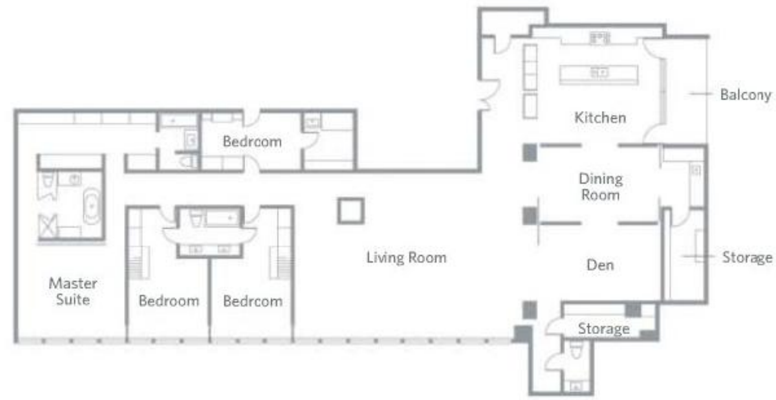
That was a challenge for Joy Meek, a principal in Wheeler Kearns Architects, because the Grays' unit is wrapped by one of the structural corners of the building, which have no glass. Meek devised a plan that put a 30-by-40-foot living area in the heart of the apartment, with three bedrooms on the long, glazed side of the L beyond. The short side of the L contains a kitchen, dining room and den, arranged shotgun style, with the latter two rooms tucked into the lightless corner but left open to the living room to grab some of its natural light.

The Grays were still weighing their decorative options when Paul visited Montreal and stayed at the St. Paul Hotel. He was so impressed by its warm but minimal decor, which included a luminous, ice-white alabaster hearth in the lobby that reminded him of a Jaume Plensa sculpture (Gray represents the celebrated Spanish artist), that he got the designer's name and e-mailed her. Ana Borrallo, the Spanish-born, Montreal-based interior designer at the other end of the correspondence, was surprised, because "my work is so atypical. But the next thing I knew, they came here to meet me with their plans in hand."

This page: In the building conversion, SOM installed clear glass to replace the original deeply tinted windows. Interior designer Ana Borrallo set a white Poltrona Frau *Isola* sofa at an angle; the small figure on the table is by Peter Wilde. The dining room and den (with its Richard Avedon photograph) can be closed off with floor-to-ceiling drapes. Opposite: The dining room features a 1960s chandelier, a wall of bronzed glass and a painting by David Klaman.







What the **Pros** Know

Ana Borrallo uses curtains both as architectural and decorative elements. To give the voluminous open spaces definition, soundproofing and warmth, she suspended drapes between the semi-enclosed kitchen, dining room and den; they can be open or closed at will. Along all the windows, drapes keep out sunlight (although the windows are also equipped with Lutron automated shades). The lean but elaborately fabricated drapes that face the windows are a tightly woven wool broadcloth, left unlined. In the interior spaces, the drapes are shimmery taupe shantung silk, back-faced with the wool broadcloth (except for the coral drapes in the master bedroom). Silk, notes Borrallo, gives the rooms a "more magical" feel. When she devised them, she didn't know that the Grays would find a shimmering starburst chandelier (at Wright, the esteemed Chicago auction house). To keep curtains from feeling fussy and pompous, she leaves them unlined, to give them "a more natural drape."

At their first meeting, the Grays showed Borrallo a book of Plensa's work; she already knew it. "Images of his alabaster sculptures inspired the hotel's hearth," she says. The simpatico aesthetic between clients and designer sealed the deal. Though materials and furnishings were her mandate, she made two significant architectural changes, flipping the kitchen and den so that the former, which they live in, would have daylight and balcony access, and replacing the solid walls between the smaller rooms with bronze-tinted glass.

While the architecture was driven by the couple's lifestyle, Borrallo felt the decor should be driven by the art. The palette sticks to subdued off-whites, grays and taupes infused with greenish casts; there are no attention-grabbing furnishings; and large pieces are streamlined and flexible so they can be reconfigured, as can the two Poltrona Frau modular leather sofas and triplet table/benches designed by Borrallo and made from reclaimed Douglas fir. Besides the art, which includes some singular large-scale pieces, contrast comes from textured accents, such as velvet and lambskin pillows, and strategic hits of red.

Since living here, the Grays have added a new item to their residential checklist: "Cubic footage. If you want to create a space that has a stunning impact, that's what you really need," says Paul. ▣

See Resources, last pages.







This page (clockwise from top): In the master suite, deep-coral silk curtains hide the walk-in closet (the *Willydilly* suspension lamp is by Ingo Mauer); fixtures in the master bath are clad in the same Brazilian ipê that covers the floor; the renovated Montgomery; designer Ana Borrallo. Opposite: Macassar ebony cabinets and an island clad in zebra limestone give the kitchen a dressed-up formality; Ligne Roset's *Tazia Fireside* chairs and *Tazia* table add a loungelike vibe.

EXTERIOR: PAPPAGEORGE HAYMES LTD.



In upstate New York, a house that appears to be diminutive from one side boasts a 130-foot-long, 16-foot-high wall of windows on the other. The building's roof and side walls, both made of galvanized metal, recall the region's farmhouses and silos. The sliding doors and windows are from Loewen, a Canadian company known for its energy-conserving products.





In the rolling hills of ***upstate New York*** architect Adam Rolston created this modern View-Master of a house with dramatically simple lines and an agenda as green as the surrounding landscape.

Green and Simple



James Lerner, a New York City attorney, was determined to build a weekend house that reflected his appreciation of contemporary architecture. "I didn't want something you could find in a typical suburban subdivision," he says. But he had chosen a site in Columbia County, a rural area lying between the Hudson River and the Berkshire Mountains, which is dotted with modest farm buildings. Lerner wanted to respect local traditions.

Lerner's architect, Adam Rolston (a partner with Drew Stuart and Gabriel Benroth in Incorporated Architecture and Design), took both goals to heart, creating a house that is as neighborly as it is bold. From the road, with its facade of wooden louvers, it appears to be a single-story building. But its roofline angles upward to a rear facade that is 16 feet high, 130 feet long and made almost entirely of glass. More than a dozen sliding doors (their wooden frames covered in aluminum on the outside) open onto a deck shielded by a ten-foot overhanging eave. The sheltered space impresses with its careful detailing and strong proportions.

Inside, where every room takes advantage of the angled ceiling, the house has the feeling of a loft. (Rolston used wood trusses to create a space free of columns and bearing walls.) Within the loft, Rolston placed bedrooms at opposite ends, for privacy, and reserved the rest of the space for a great room, bracketed by the kitchen on one side and a fireplace on the other.

Above: The homeowner chose a Matthew Hilton *Light* table for his dining area. A single light fixture was used throughout the house, Cecile Manz's *Caravaggio*, from Light Years. Right: In the living room, a *Domino* sectional sofa from Natuzzi (with a backless corner) wraps around a group of *Hex* tables designed by the home's architect, Adam Rolston. They're magnetized, "so you can make any shape you want," Rolston says. Rugs are wool-silk blends from Odegaard.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY PETER MURDOCK. WRITTEN BY FRED A. BERNSTEIN.









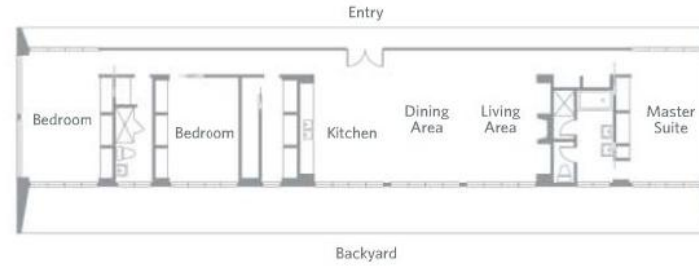
"You can't see the refrigerator, and that's the whole idea," says Lerner of his modest kitchen. To achieve the minimalist look, he ordered stainless steel cabinets and appliance fronts from Varenna, a division of Italy's Poliform. The glossy countertop and backsplash, of Calacutta gold marble, were also made in Italy (Varenna's way of assuring that everything fits). Though it's almost self-effacing, the kitchen makes a strong impression. Its symmetry, Rolston says, helps create order within a sprawling space, imposing a measure of formality on an otherwise casual setting.

The master bathroom is less formal but no less carefully thought out. Rolston covered both the floors and walls in tiles of Vermont blue slate, arranging them in a brick pattern that gives the look of heavy masonry. And he carefully detailed the room to avoid exposing the thinness of the stone: Although the tile does not continue all the way up to the ceiling, a second layer of wallboard was added where the tile stops, resulting in a flush vertical surface.

Rolston took the opportunity—not an option in most homes—to sink the Kohler *Tea-for-Two* tub into the floor, which contributes to a spa-like feeling. Also adding to the spa ambiance: a 15-foot wall of etched glass, which encloses the shower and toilet compartments. Instead of installing typical bathroom sconces, Rolston chose Bega's dimmable halogen lights, which are actually outdoor fixtures intended to be used for patios and walkways; they're waterproof and sleek, and they give off a light that makes everyone look good, Rolston says.

This page: Stainless steel kitchen cabinets by Varenna reflect the richness of the Brazilian walnut floors; the marble island counter holds a Gaggenau cooktop. Opposite: In the master bathroom, Duravit *Vero* sinks are fitted with classic Vola hardware by Arne Jacobsen. (The Vola line includes the traps and valves below the sinks, so attractive that you wouldn't want to hide them in a vanity.) Using larger tiles on the floor than on the walls creates a solid feeling underfoot.









What the **Pros** Know

The front of the house, architect Adam Rolston says, was inspired by minka, traditional Japanese country houses whose sliding panels offer varying degrees of privacy. Rolston chose eight-inch louvers, which allow Lerner to see out, but prevent passersby from seeing in. He set them in sliding frames (with conventional glass doors behind them). To ensure that the frames—which are 12 feet wide and 8 feet high—won't warp, Rolston's contractor used 1-by-4-inch steel tubing, encased in cedar (the same wood as the louvers themselves). The frames are hung from a heavy-duty residential track, flush-mounted into the outside soffit. "There's a little guide at the bottom that keeps the doors from wobbling around," says Rolston. Like the rest of the house, the louvers are covered in Cabot stain (in teak), which Rolston recommends reapplying every three years.

Architect Adam Rolston put a lot of thought into making the house both comfortable and energy-efficient. For the exterior, he chose Zalmag, a material that consists of galvanized metal on a steel base. The components are largely recycled and 100 percent recyclable. Zalmag, which starts out silvery, weathers to a bluish gray.

Perhaps the biggest challenge was finding the right windows (a major investment for Lerner, given that he needed 68 of them). But the window wall, which faces southwest, does more than simply admit light. In winter, it allows the sun to warm the building, reducing energy costs. In summer, when the sun is high in the sky, the ten-foot overhang keeps the windows in the shade. (The trees around the house—most of them deciduous—provide additional climate control.)

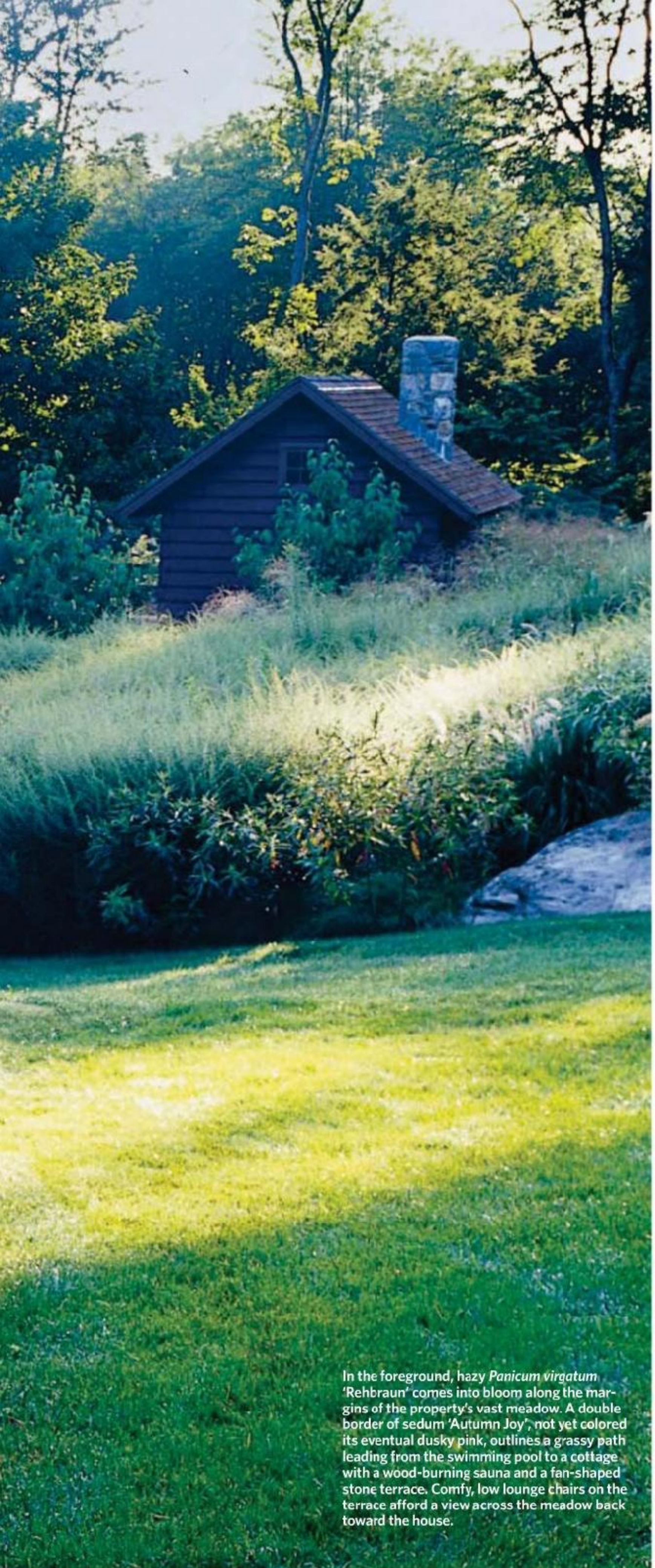
Rolston chose windows by Loewen, a Canadian company with a strong environmental ethos. Not only are the windows energy-efficient, but their frames are made of Douglas fir derived from Sustainable Forestry Initiative (SFI) certified timber. Waste sawdust is used to heat the Loewen factory (with excess sold as farm animal "bedding"). The windows themselves are designed to be repairable (or even to be removed and reinstalled without damage to their housings), so that they don't end up in landfills prematurely. And, as Rolston says, given the windows' high R-values (which measure the level of insulation), "they would qualify for the Barack Obama national stimulus package rebate." ▣

See Resources, last pages.

This page (clockwise from top left): The view of the house from the road; homeowner James Lerner (right) and architect Adam Rolston; one of the slatted panels, seen from inside the house. Right: The master bedroom features a bed from Cappellini's Mondo collection, an antique wheelchair (one of several pieces in the house from Historical Materialism, a shop in Hudson, New York) and soaring windows that look out into the woods.



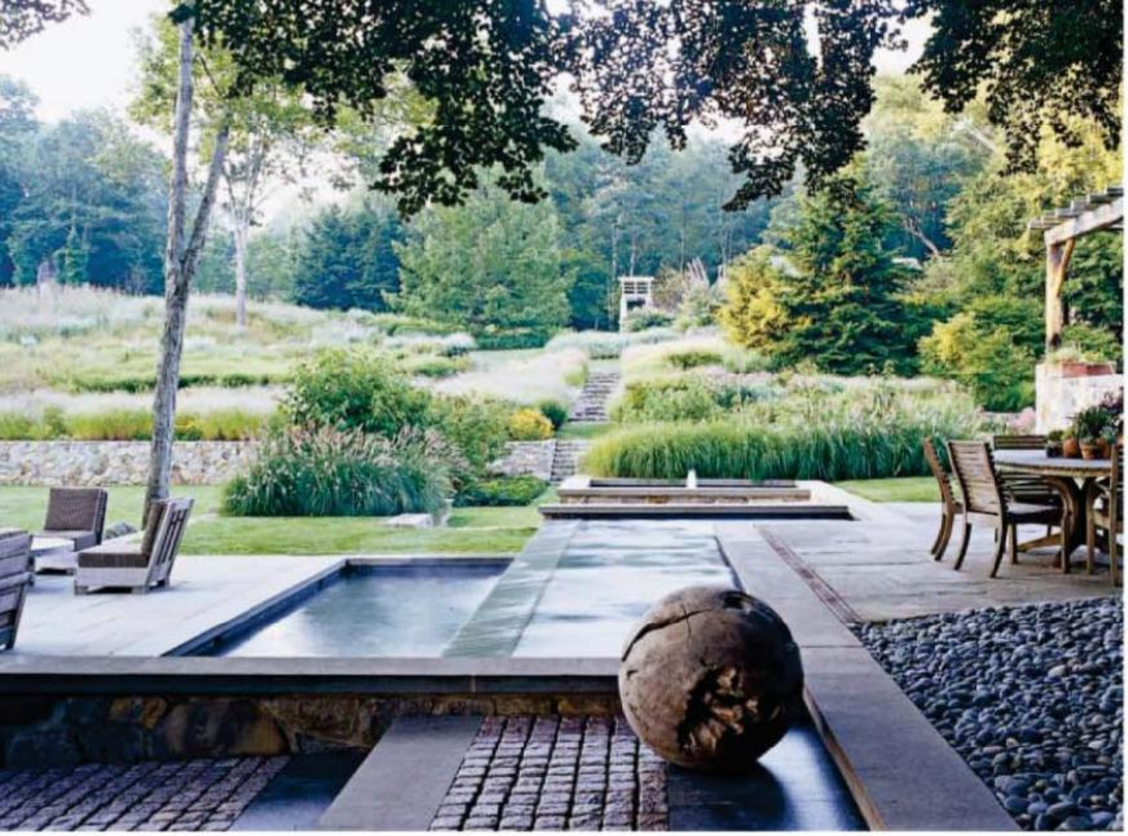




In the foreground, hazy *Panicum virgatum* 'Rehbraun' comes into bloom along the margins of the property's vast meadow. A double border of sedum 'Autumn Joy', not yet colored its eventual dusky pink, outlines a grassy path leading from the swimming pool to a cottage with a wood-burning sauna and a fan-shaped stone terrace. Comfy, low lounge chairs on the terrace afford a view across the meadow back toward the house.

Midsummer Dreamscape

On eight rural *Connecticut* acres, designer Richard Hartlage composed a sumptuous landscape of native grasses and billowing perennials as painterly and sensuous as a van Gogh canvas.



Mike Marocco had never had a garden before he bought his Connecticut country house with its eight acres. Inspired by a friend's New Jersey

garden, he hired Richard Hartlage, the designer of that luxuriant landscape, to transform his own property. "Mike and I hit it off right away, and the program for the gardens soon evolved. He was open to the possibilities," says Hartlage, a gregarious designer who leads the landscape architecture division of AHBL, a planning and engineering firm located in Tacoma, Washington.

Undaunted by the cross-country commute, the pair set to work four years ago on a rural property of open fields surrounded by a mostly deciduous forest of native oaks, ashes, maples and a few hemlocks. "We tried to create a simple, austere garden architecture and fill in with soft, romantic plantings," explains Hartlage, who first designed the outdoor spaces closest to the house.

Hartlage centered a fountain fashioned from an antique copper washtub in the entry garden. The sunken, walled garden along one side of the house holds showy bloomers like dogwood, phlox, peony and mop-head hydrangea. Old-fashioned ruffled roses, including 'The Fairy' and 'Iceberg', set the garden's enchanted tone with their pale, fragrant blossoms.

Clean-lined terraces with reflecting pools hold sleek, contemporary loungers and dining chairs. Hartlage designed a massive steel moon gate, set into columns of native stone, as a dramatic focal point from the house and terraces.

"It took a year of working with Mike and studying the land before we knew we wanted a meadow," says Hartlage. While the look is pure romanticism, the acre-and-a-half meadow is actually a carefully choreographed mixture of 60 percent native prairie grasses and 40 percent tough perennials, including baptisia, monarda, four subspecies of switchgrass (*Panicum*) and a non-running selection of goldenrod (*Solidago rugosa* 'Fireworks'). The meadow is cut down to the ground in late winter, and the chaff is left in place for the fresh growth to push through. The meadow won't need any fertilization or irrigation after the first few years.

The baptisia blooms blue in early summer, kicking off a succession of flowering that culminates in late summer with masses of hazy cream, buff, peach and gold grasses. You can imagine the magical effect when the late-summer sun slants down. "The meadow is the heart and soul of the place," says Hartlage.

Five of the property's eight acres are now in cultivated gardens, and Hartlage is contemplating additional woodland plantings and arbors. Seduced by his new gardens, owner Mike Marocco is on board. "Richard hasn't made one mistake, and he's been involved every step of the way," he says. "We keep pushing the projects deeper and deeper into the landscape." ▣

See Resources, last pages.

The main terrace is paved in black granite, pink cobbles and river-washed gravel. Interior designer Harry Schnaper selected the Sutherland club chairs (left) and the Munder Skiles dining table and chairs. Beyond the terrace is an acre and a half of naturalistic meadow.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY TIM STREET-PORTER. WRITTEN BY VALERIE EASTON.



An antique copper washtub serves as a fountain



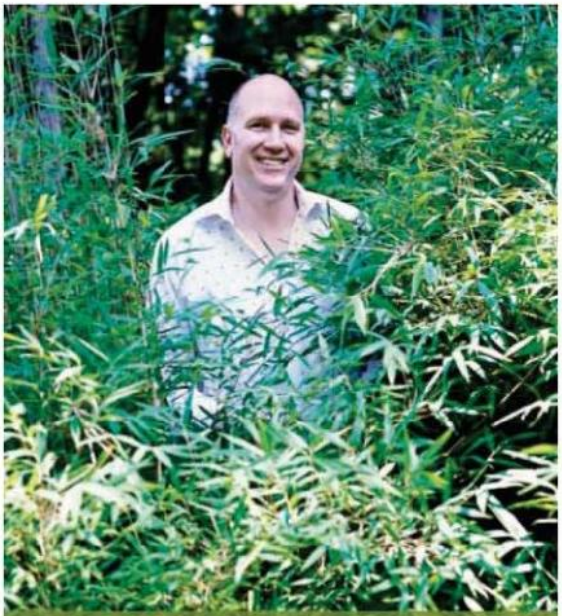
A screen of hardy, non-running bamboo, Fargesia nitida, *in the woodlands*



Russian sage, rudbeckias and switchgrass at the edge of the walled garden



Fountain grass (Pennisetum alopecuroides 'Weserbergland') *at the edge of the meadow*



Garden designer Richard Hartlage



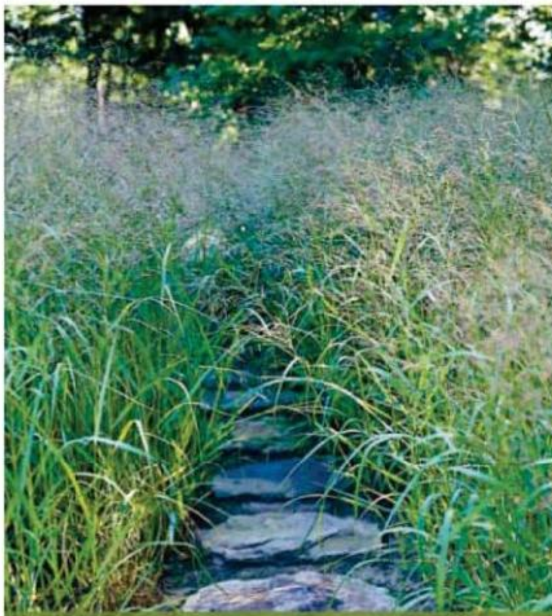
The meadow, with masses of fountain grass



The steel moon gate, ten feet in diameter, is set into pillars of native stone

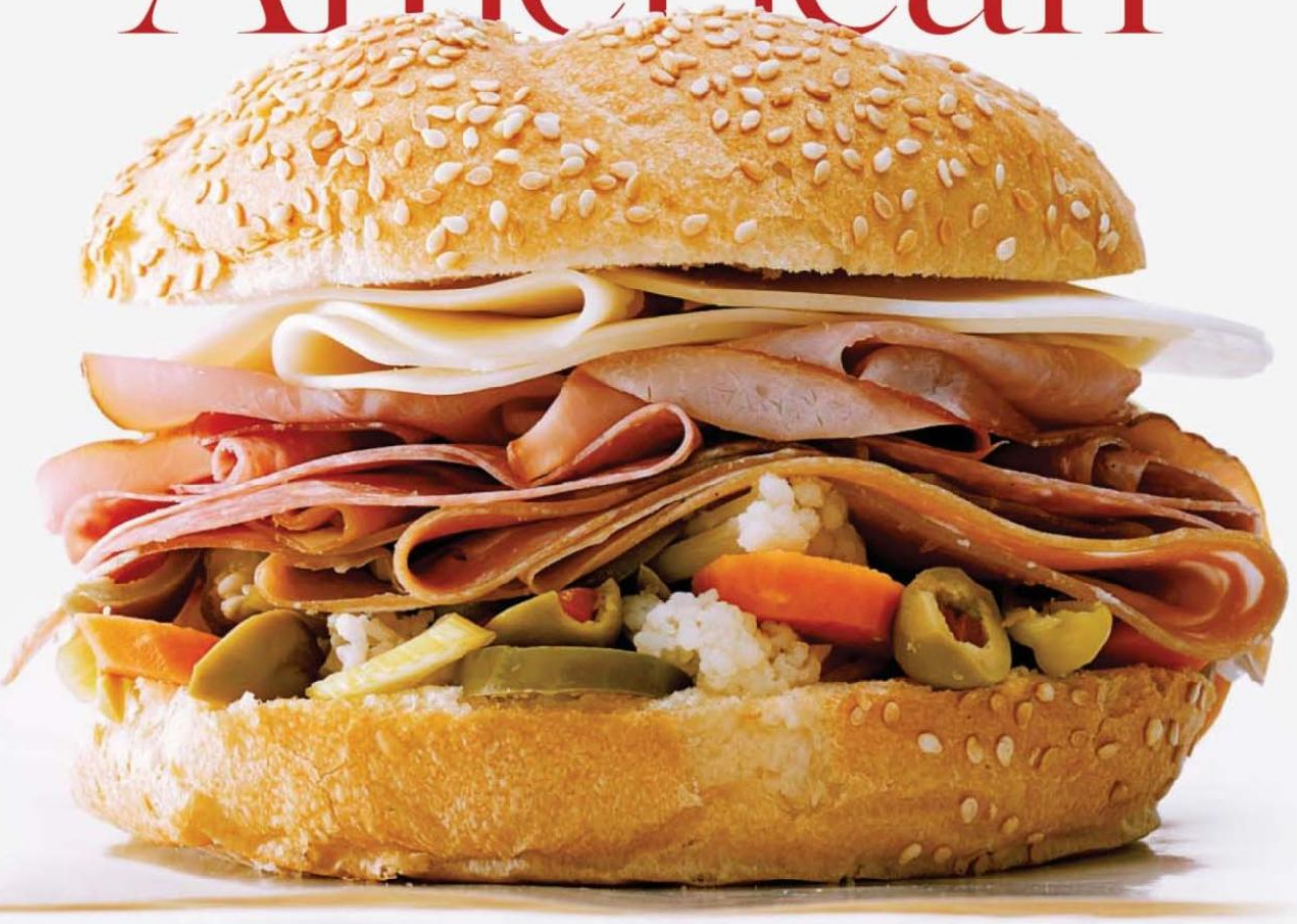


Hellebores and painted fern in the walled garden



Stepping-stones lead through the switchgrass

The Great American



Muffuletta | Cochon, *New Orleans*

B.L.T. | *Otom, Chicago*



Sandwich

In the hands of talented **American** chefs, the sandwich becomes edible art. These seven takes on traditional lunch-box fare revisit the format with whimsy, style and spice.



Tunisian Tuna | *Alon's, Atlanta*

Today's best sandwiches upend old notions about what belongs between two slices of bread. Although lettuce and mayo haven't gotten the boot, America's

most notable sandwich artisans no longer feel obliged to include them. "We look at the sandwich with a more open mind," says Sisha Ortuzar, a partner in New York City–based 'Wichcraft, the sandwich emporium whose principals include celebrity chef Tom Colicchio. "You can make anything into a sandwich. It just happens to be in portable form."

Chefs like Donald Link at New Orleans's recently opened Cochon Butcher Shop apply the same finicky standards to sandwiches that they do to the rest of the menu. Cochon's muffuletta admits only house-cured meats, from mortadella to Genoa salami to supple sliced ham. The chef also prepares his own *giardiniera,* the signature olive relish that marks a muffuletta.

Handmade elements also elevate the Tunisian spicy tuna sandwich at Alon's, an Atlanta bakery/market operated by chef Alon Balshan. Raised in melting-pot Israel, Balshan plumbed childhood memories for this spicy Tunisian version of the Provençal *pan bagnat*. He makes the *harissa* (North African red-pepper paste), the preserved lemons and even the crusty baguettes for his sandwich, a

Grilled Gruyère with Green-Olive Tapenade
'Wichcraft, New York

Vegetable | *Ammo, Los Angeles*



nosh likely to make tasty memories for Atlantans, too.

Chef Julie Wolfson keeps Hollywood healthy at L.A.'s Ammo Café with her all-veggie invention: a super-lean sandwich of cucumber, tomato, avocado, sprouts and feta. "It's tasty because we get our vegetables from the Santa Monica farmers' market," says general manager Benny Bohm, whose celebrity clientele includes many vegetarians.

The inspiration for Brasil's chicken-salad sandwich "came from knowing what appeals to us Texans," says Magda Sayeg, one of the co-proprietors of the 15-year-old Houston café. "We like our spice." Laced with poblano chilies, black beans, jicama and lime, the sandwich has a fixed spot on a menu that has steadily evolved since Brasil's early days as a coffeehouse/art gallery.

Even America's beloved BLT gets a new look in the kitchen of a Chicago chef steeped in deconstruction. "We're the type of restaurant that would lead you to think that if you order a BLT, you're not going to get a bacon, lettuce and tomato sandwich," admits Daryl Nash, the chef at Otom, whose sister restaurant is the cutting-edge Moto. Caramel-braised pork belly, lettuce purée and tomato jam figure in Nash's playful remake, a layered concept that pits crisp against creamy.

'Wichcraft's grilled *panino* with Gruyère and green-olive tapenade hasn't landed a spot on the menu, but it's a behind-the-scenes hit with employees. "We also make it for customers who want something a little different," says Ortuzar, himself a fan of this Mediterranean-inflected grilled cheese.

There are those who think bread and chocolate is the gods' own breakfast, but Hi-Rise Bread Company's Sin Sandwich brings the duo to mortals. Only an accomplished baker can produce a flaky pain au chocolat, but anyone can grill a sandwich of Nutella and dark chocolate on store-bought brioche—and everyone probably should at least once. At the Cambridge, Massachusetts, bakery, customers tend to share the oozy, sugar-dusted sandwich—but given the name, it shouldn't be split too many ways. ▣

PRODUCED BY LINDA O'KEEFFE AND RACHEL LEXIER. PHOTOGRAPHS BY SUSIE CUSHNER. WRITTEN BY JANET FLETCHER.

Spicy Chicken Salad | *Brasil, Houston*



Sin Sandwich | *Hi-Rise Bread Company, Boston*



The Great American Sandwich Recipes

Muffuletta

Giardiniera
- 3 cups white vinegar
- ½ cup olive oil
- ¼ cup plus 2 tbsp. kosher salt
- ¼ cup plus 2 tbsp. sugar
- ½ tsp. red pepper flakes
- ½ tsp. dried oregano
- 2 small bay leaves
- ¾ tsp. black peppercorns
- 1½ cups cauliflower florets
- 1 carrot, sliced ⅛ inch thick
- ½ large onion, sliced ⅛ inch thick
- 2 ribs celery, sliced ½ inch thick
- 2 garlic cloves, smashed
- 1 cup green olives with pimento, roughly chopped
- 3 pepperoncini
- ¼ cup sliced, seeded jalapeños

- 4 (5-inch round) sesame rolls
- ½ lb. mortadella, thinly sliced
- ½ lb. Genoa salami, thinly sliced
- ½ lb. ham, thinly sliced
- 6 oz. provolone, thinly sliced

① In a large saucepan, combine vinegar, olive oil, salt, sugar, pepper flakes and oregano and bring to a simmer. Remove from heat.
② Meanwhile, toast the bay leaves and peppercorns in a dry skillet over low heat until fragrant, 5 to 7 minutes. Add to hot pickling mixture and let steep 5 minutes.
③ Combine cauliflower, carrots, onion, celery, garlic, olives, pepperoncini and jalapeños in a two-quart, heatproof container. Strain the pickling mixture over the vegetables and refrigerate two days before serving.
④ Split rolls in half. Spread a generous spoonful of giardiniera evenly over the bottom half of each roll, layer with the meats and cheese and put on the top halves. *Serves 4.*

Vegetable Sandwich

- 8 thick slices sourdough bread
- 2 ripe avocados, halved, peeled, seeded and sliced
- 2 tomatoes, sliced thin
- 3 Japanese cucumbers* (or substitute 2 English cucumbers), peeled and thinly sliced lengthwise, preferably on a mandoline
- ⅔ cup crumbled feta cheese
- Salt and pepper
- 2 lemons
- Extra virgin olive oil
- ⅔ cup broccoli sprouts
- ⅔ cup onion sprouts

① Heat a charcoal, gas or stove-top grill. Grill the bread slices just long enough to mark and warm them through, 1 to 2 minutes each side.
② Make a layer of avocado on each of 4 slices of toast, using about ⅓ avocado for each sandwich (wrap and refrigerate remaining avocado for another use). Cover with a layer of tomato slices and then with the cucumber slices, folding the cucumber slices to cover the bread. Scatter with the feta. Season each sandwich with salt and pepper and the juice of half a lemon; drizzle generously with olive oil. Top with the sprouts and the remaining bread slices. Press bread slices together and cut the sandwiches in half. *Serves 4.*

**Japanese cucumbers are available in Asian or specialty markets*

Tunisian Tuna Sandwich

- 2 medium Yukon Gold potatoes, peeled, cubed (½-inch pieces)
- 4 large eggs
- 32 oz. water-packed, albacore tuna, drained
- ½ cup capers, drained
- ½ cup chopped parsley
- ¼ cup preserved lemon, chopped*
- ¾ cup fresh lemon juice
- ¾ cup extra virgin olive oil, plus more for serving
- Salt and pepper

- 4 demi baguettes
- Harissa (North African red-pepper paste)*

① Cover the cubed potatoes with cold, salted water in a small saucepan. Bring to a simmer and cook until tender, about 20 minutes. Drain.
② Meanwhile, cover eggs with cold water in another small saucepan. Bring to a simmer over medium heat. Remove from heat, cover and let stand 9 minutes. Drain, cool, shell, slice and set eggs aside.
③ In a large bowl, combine the tuna, capers, parsley, preserved lemon, lemon juice, olive oil, ¼ teaspoon salt and ½ teaspoon pepper and mix with a fork. Fold in the potatoes and then the egg slices.
④ Split the demi baguettes in half lengthwise; pull out and discard the soft insides. Spread one half of each with a little harissa and stuff with the tuna mixture. Drizzle with olive oil. Close the sandwiches and cut each in half crosswise. *Serves 4.*

**Preserved lemon and harissa are sold in specialty markets.*

BLT

Caramel-Braised Bacon
- 1 cup sugar
- 1 large yellow onion, cut into large (½ inch) dice
- 2 large carrots, cut into large (½ inch) dice
- 2 stalks celery, cut into large (½ inch) dice
- 10 cloves garlic, peeled
- 2 tbsp. tomato paste
- 1 cup red wine
- 1 quart chicken stock
- 1 lb. slab double-smoked bacon, unsliced
- 10 black peppercorns, whole
- 2 bay leaves
- 10 sprigs fresh thyme

Lettuce Purée
- 1 small head romaine lettuce, halved lengthwise
- ¼ cup water
- ½ cup sugar
- ¼ tsp. salt

Tomato Jam
- 1½ lbs. tomatoes (heirloom or on the vine), cored, halved from top to bottom and squeezed to extract all seeds and juices
- 1 tbsp. plus 1 tsp. balsamic vinegar, or as needed
- ½ tsp. salt, or as needed

- 4 slices white bread (crusts removed), halved to make 8 rectangles
- Extra virgin olive oil

① For the bacon, in a heavy-bottomed braiser or large pot, melt the sugar over medium heat and cook slowly until it caramelizes to an amber color, 30 to 40 minutes. Add the onion, carrots, celery and garlic, reduce the heat to low, cover and cook until the vegetables soften, about 15 minutes. Add the tomato paste, increase the heat to high and cook, uncovered, stirring every now and then, until the paste begins to stick to the bottom of the pan, 10 to 12 minutes.
② Preheat the oven to 350°F. Deglaze the pan with the red wine and reduce over high heat until dry, about 10 minutes. Add the chicken stock, bring to a simmer and skim the fat. Add the bacon, peppercorns, bay leaves and thyme. Cover and braise in the oven until bacon is very tender, about 3 hours.
③ Carefully remove the bacon from the braising liquid and cool on a rack in the refrigerator. You should have about 2½ cups braising liquid; simmer to reduce by two thirds (¾ cup), about 15 minutes. Strain through a chinois or fine strainer and cool; set aside.
④ For the purée, blanch lettuce in a large pot of boiling, salted water for 60 seconds. Immediately shock the lettuce in an ice bath. Carefully squeeze out as much liquid as possible, then blot away all excess between two clean towels. Set aside.
⑤ Meanwhile, make a sugar syrup by combining water and sugar in a small saucepan and cooking until sugar dissolves.
⑥ Place blanched lettuce in a blender, add 2 tablespoons of syrup and purée until smooth and slightly thick, 30 to 60 seconds. Season with salt, strain and chill.
⑦ For the jam, reduce oven heat to 250°F. Toss

tomatoes, vinegar and salt in a bowl to coat. Place tomatoes cut-side up on a baking sheet and bake until dried but not yet browned, about 1½ hours. Remove from the oven; slip off skins. Transfer to a food processor and pulse until smooth. Adjust seasoning with more salt and vinegar as needed. Chill.

⑧ Arrange two racks in the oven and preheat to 450°F. Cut chilled bacon slab in half crosswise, then cut each half lengthwise into 4 slices. Place slices in a baking dish in a single layer. Spoon the reserved, reduced braising liquid over bacon and glaze in the oven until crisp and warm, about 10 minutes. Brush bread rectangles with olive oil on both sides, place on a second baking sheet and toast until browned, about 5 minutes.

⑨ To serve, spoon some of the chilled romaine purée on a toast rectangle on each of 4 plates. Add 2 tablespoons tomato jam. Top with a slice of bacon and another rectangle of toast. *Serves 4.*

Spicy Chicken Salad

- 1 quart chicken stock
- 1¼ lb. boneless, skinless chicken breast
- 1 poblano pepper
- 1½ cups chopped (½ inch) jicama
- 1 (14- or 15-oz.) can black beans, drained and rinsed
- ½ cup chopped fresh cilantro
- 1 (3-oz.) package cream cheese
- 2½ tbsp. sour cream
- 2½ tbsp. mayonnaise, plus extra for spreading
- ½ cup fresh lime juice
- Salt and pepper

- 4 ciabatta rolls
- 2 tomatoes, sliced
- Thinly sliced red onion
- 8 leaves green leaf lettuce
- ¼ cup toasted pumpkin seeds for garnish (optional)

① Bring stock to a simmer in a saucepan just large enough to hold the chicken breasts in a single layer. Add the chicken (and water, if necessary, to cover). Return to a simmer and cook until chicken is no longer pink, 7 to 12 minutes, depending on size. Remove and let cool; cut into ½-inch cubes.

② Set pepper directly over the flame of a gas burner and cook, turning with tongs, until charred all over. (Or roast in a 500°F oven until blistered, 10 to 15 minutes.) Transfer to a bowl, cover with plastic wrap and let stand until cool. Pull off the stem, scrape off the skin and scrape out seeds and ribs. Cut into ½-inch-wide strips; cut strips crosswise into ¾-to-1-inch pieces.

③ In a large bowl, combine the chicken, pepper, jicama, black beans and cilantro.

④ In a small bowl, whisk together cream cheese, sour cream, 2½ tablespoons mayonnaise, lime juice, ½ teaspoon salt and ¼ teaspoon pepper. Pour over chicken mixture and stir gently to coat.

⑤ Split ciabatta rolls in half and spread both halves with mayonnaise. Layer sliced tomato, onion and lettuce on one half of each roll. Spoon salad on top and sprinkle with pumpkin seeds, if using. Add top halves of ciabatta rolls. *Serves 4.*

Grilled Gruyère with Green-Olive Tapenade

Green-Olive Tapenade

- 2 cups pitted green olives
- 1 clove garlic, coarsely chopped
- 2 tbsp. extra virgin olive oil
- 1 tsp. chopped fresh oregano
- 1 anchovy fillet (optional), chopped
- ⅛ tsp. black pepper

- 4 ciabatta rolls, about 3 by 3 inches
- ½ lb. Gruyère cheese, cut into 12 (⅛-inch-thick) slices

① For the tapenade, combine all ingredients in a food processor and pulse to a spreadable (but not smooth) consistency. Reserve ½ cup for this recipe; cover and refrigerate the remainder for another use.

② Split the ciabatta rolls in half. Lay one slice of cheese on each of the bottom halves. Spread with about 2 tablespoons tapenade. Cover each with 2 more slices of cheese and set on the top halves.

③ Heat a cast-iron skillet or grill over medium heat until a drop of water sizzles. Place the sandwiches on the skillet or grill and weight with another heavy skillet. Cook until the cheese begins to melt, 2 to 3 minutes. Flip the sandwiches and cook until the cheese is runny, 2 to 3 more minutes. Cut in half and serve. *Serves 4.*

Sin Sandwich

- 1 (8" x 4" x 4") loaf brioche, crusts removed
- 6 tbsp. Nutella
- 1 oz. semisweet chocolate, preferably Valrhona 55 percent (four very thin, seven-gram squares, one for each sandwich)
- Confectioners' sugar, for dusting

① Lay the brioche loaf on its side and cut it lengthwise, to give two 8-by-4-inch rectangular slices, each ½-to-¾-inch thick. Spread each slice with 3 tablespoons Nutella. Evenly space the 4 bars of chocolate over the bottom slice. Top with the second, Nutella-covered, slice, face down.

② Heat a cast-iron griddle or a large, heavy-bottomed skillet over medium heat until a drop of water sizzles. Add the sandwich and cook, turning once, until the chocolate is melted and the brioche is a toasty gold color on both sides, about 1½ minutes each side.

③ To serve, cut into four pieces and dust with sugar. *Serves 4.* ▣

June 09

A Word About Resources

If you have a question about something you saw in our magazine, please contact soszczakiewicz @hfmus.com.

Corrections

We apologize! Harmony Art, featured in "Editors' Choice" (April '09) is a California-based company.

Cover

This issue of *Metropolitan Home* is being distributed with two covers, one predominantly white, the other yellow. **White:** Please see resources for "Refining Moments"; **Yellow:** Please see pages 32, 40, 48, 54, 79, 80.

Refining Moments

Design: Barbara Barry, Barbara Barry Inc., 310/276-9977, barbarabarry.com; **Furniture not cited:** Barbara Barry; **Pages 88, 89 Sofas, chairs:** Barbara Barry from Brentwood, brentwood classics.com; **Wing chairs:** Barbara Barry from Henredon, henredon.com; **Wing chair upholstery:** Cowtan & Tout, cowtan.com; **Round chair:** Eileen Gray, through Barbara Barry; **Round chair upholstery:** Kravet, kravet.com; **Floor lamps:** *Simple Scallop* from Visual Comfort, visualcomfort .com; **Drum stool:** Robert Kuo, robertkuo.com; **Biomorphic coffee table:** Vintage from Youngblood Antiques, 631/725-6260; **Pages 90, 91 Artwork:** Danielle Nelson Mourning, daniellemourning .com; **Table lamp:** Barbara Barry from Baker, bakerfurniture.com; **Chairs:** Vintage from Downtown, downtown20.net; **Page 92 Millwork:** Gleason Woodwork Inc., gleasonwoodwork .com; **Fixtures:** Dornbracht, dornbracht.com; **Page 93 Table:** Gleason Woodwork; **Table lamps:** Barbara Barry from Baker, kohlerinteriors.com; **Chairs:** Modernica, modernica.net; **Chandelier:** Vintage from Rewire, rewirela.com; **Artwork:** *Lines* by Peter Hoffer, through Bau-Xi Gallery, bau-xi.com; **Rug:** Decorative Carpets, decorative carpets.com; **Page 94 Sofa upholstery:** Donghia, donghia.com; **Ottoman upholstery:** Edelman, edelmanleather.com; **Pouf upholstery:** Kravet, kravet.com; **Drapery fabric:** Donghia and Great Plains, through Holly Hunt, hollyhunt.com; **Chair, side table:** Barbara Barry from Henredon;

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50. **Ceramic Tiles of Italy.** Ceramic Tiles of Italy CD-Rom is rich of inspiring ideas and beautiful settings. Our extensive range of colorful products from mosaics to high-tech porcelains will give you a glimpse into the wide world of Italian ceramic tile. www.italiantiles.com. **FREE.**

51. **Downsview Kitchens®.** DOWNSVIEW KITCHENS: Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send for our 96-page color brochure or pick up a copy at your nearest Downsview designer showroom. For information 905-677-9354. $20.00.

52. **Kraftmaid.** With more than 125 different door styles, nearly 60 different finishes, and hundreds of storage solutions and decorative enhancements, KraftMaid turns inspiration into a kitchen that's uniquely you. Let us help you bring your inspiration to life. **FREE.**

53. **Lacava.** Lacava offers bathroom collections of Italian design including washbasins and vanities, faucets, shower mixers and shower heads, bathtubs, medicine cabinets, mirrors, and accessories. www.lacava.com 888-522-2823. $29.00.

54. **Miele Appliances.** For over a century, Miele has produced appliances of legendary performance, superior quality and award-winning design. Please visit miele.com or call 888-346-4353. **FREE.**

55. **Moen, Inc.** Moen delivers beautiful, reliable and innovative faucets, showerheads and accessories designed for your life. Learn more at moen.com or call 800-BUY-MOEN. **FREE.**

56. **Molteni.** Design and innovation continue to be Dada's signature features; Dada designs and proposes original solutions, which are both attractive and functional. 212-673-7106 www.dadaweb.it. **FREE.**

57. **Scavolini.** Scavolini, the Italian best-selling kitchen manufacturer, dresses many houses all over the world with a touch of Italian style with recipe based on innovation and design. **FREE.**

58. **Snaidero USA.** High-end Italian kitchen cabinetry blending today's best technologies into stunning designs. Eco-friendly products meeting the standards for LEED certification. 877-762-4337 www.snaidero-usa.com. **FREE.**

59. **Sub-Zero.** Keep your food fresher, longer with Sub-Zero's innovative food preservation technology. Discover all that's fresh at subzero.com. **FREE.**

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62. **Circa Lighting.** Whether you are renovating, building or just searching for that one perfect piece, Circa Lighting has the solution for you. **FREE.**

63. **Schonbek.** SCHONBEK's Edgy new Geometrix™ collection by Schonbek displays Swarovski® crystal, and includes Da Vinci™, world's first dishwasher safe crystal chandelier. 800-836-1892. www.schonbek.com. DVD & literature. FREE. Please cut and mail coupon to: Metropolitan Home StyleGuide P.O. Box 413050 Naples, FL 34101-3050 **FREE.**

64. **Seascape Lamps.** Contemporary and modern drum and cylinder decorative fabric lighting fixtures, table and floor lamps, and wall sconces custom made to order in the U.S. **FREE.**

65. **The Modern Fan Co.** The Modern Fan Co. produces an exclusively contemporary collection of ceiling fans. www.modernfan.com 888-588-3267. **FREE.**

MISCELLANEOUS

Suzanne Felsen. Los Angeles based jewelry designer Suzanne Felsen creates modern classic jewelry for women in 18k yellow, white and rose gold, platinum, and sterling silver with unusual gemstones. The men's collection includes silver and gold cuff links with gemstones and men's rings. Visit us at www.suzannefelsen.com.

Floor lamp: *Simple Scallop* from Visual Comfort; **Page 95 Bed:** Barbara Barry from Henredon; **Page 96 Artwork:** *Maps of Rooms* by Val Nelson from Bau-Xi Gallery; **Wall covering:** Hemp from Donghia; **Page 97 Tub enclosure, vanity:** Gleason Woodwork, Inc.; **Photography:** *Woman in Canoe* by Jean Larivière from Barbara Barry; **Floor lamp:** *Simple Scallop* from Visual Comfort; **Daybed upholstery:** Donghia; **Tree sculpture:** Curtis Jere from Roark Antiques and Design, roark.1stdibs.com; **Rugs:** Tufenkian, tufenkian carpets.com; **Page 98 (photo, top) Lighting:** *Presidio* from Boyd Lighting, through Donghia; **Ottoman:** Barbara Barry from Henredon; **Ottoman upholstery:** Edelman; **Chair, table:** Barbara Barry from McGuire, kohlerinteriors.com; **(photo, bottom) Dishware:** *Radiance* from Wedgwood USA, wedgwood.com; **Cup, saucer:** Haviland, through Barbara Barry; **Page 99 (photo, top left) Chaise:** Thomas Pheasant from McGuire; **Stool:** Inner Gardens, innergardens.com; **(photo, top right) Table:** Old Growth Again, oldgrowthagain.com; **Sofas:** Thomas Pheasant from McGuire; **Planters:** Inner Gardens; **Floor lamp:** Dessin Fournir, dessinfournir.com; **Lamp shade:** Paul Ferrante, paulferrante.com; **Sculpture:** *Agave* from Barbara Barry; **(photo, bottom left) Table lamp:** Roark Antiques and Design; **Photograph:** Rodney Smith, rodneysmith.com; **Sofa, chair:** Barbara Barry from Henredon; **Sofa upholstery:** Edelman and Great Plains; **Wall covering:** Hemp from Donghia; **(photo, bottom right) Lanterns:** Paul Ferrante.

Small by Nature

Architecture: Tom Kundig, Olson Sundberg Kundig Allen Architects, 206/624-5670, oskaarchitects.com; **Design:** Maryika Byskiniewicz, Spaces, 206/441-0868; **Landscape Architect:** Bruce Hinckley, Alchemie, alchemiesites.com; **Builder:** Schuchart/Dow, schuchartdow.com; **Page 101 Chair:** Cappellini, through Limn, limn.com; **Counter, bench:** Custom by Maryika Byskiniewicz; **Rug:** Turabi Rug Gallery, 206/782-9205; **Pages 102, 103 Ottoman:** Maryika Byskiniewicz; **Page 104 Sofa:** Maryika Byskiniewicz; **Sofa upholstery:** *Teddy mohair* from Pierre Frey, through Jane Piper Reid & Co., jprco.com; **Striped pillow fabric:** *Yucatan* by Lorca, through the Joan Lockwood Collections, Inc., 206/763-1912; **Patterned pillow fabric:** Egbert's, 206/728-5682; **Lamps:** *Teca* from Prandina, through Limn; **Photography:** Bruce Barnbaum from Benham Gallery, benhamgallery.com; **Page 105 Cabinetry:** Argent Fabrication, 206/438-0068; **Range:** Viking, viking.com; **Page 106 Tub:** *Beverly* from Americh, americh.com; **Fixtures:** Vola, vola.dk; **Tile:** Daltile, daltileproducts.com; **Page 107 Stool:** David Smith & Co., davidsmithco.com; **Blanket:** Pendleton, pendleton-usa.com.

Color Buzz

Design: Doug Meyer, Doug & Gene Meyer, 305/458-2439; **Pages 108, 109 Rug:** *Sandalwood Stripe* by Doug & Gene Meyer for NIBA Rug Collections, nibarugs.com; **Room divider:** Custom by Doug Meyer; **Coffee table:** Doug & Gene Meyer; **Chair upholstery:** Chic Velour from Kravet, kravet.com; **Page 110 Art:** Doug Meyer; **Geode:** Art By God, artbygod.com; **Page 111 Tables:** Doug Meyer; **Blinds:** Smith + Noble, smithandnoble.com; **Paint:** California Lilac by Benjamin Moore, benjaminmoore.com; **Rug:** *Tike Garden* by Gene Meyer for NIBA Rug Collections; **Page 112 Curtains:** The Perfect Shade, 305/438-0011; **Curtain fabric:** Carole Fabrics, carolefabrics.com; **Rug:** *Tears of Athena* by Doug & Gene Meyer; **Chandelier:** Doug Meyer; **Page 113 Pillows:** Crate and Barrel, crateandbarrel.com; **Page 114 Curtains:** The Perfect Shade; **Curtain fabric:** Carole Fabrics; **Headboard:** Fabricated by Modern Day Upholstery and Refinishing Shop, 305/751-1971; **Page 115 Rug:** *Multi Screen* by Gene Meyer for NIBA Rug Collections.

High Resolution

Architecture: Joy Meek, Wheeler Kearns Architects, 312/939-7787, wkarch.com; **Design:** Ana Borrallo, Acanto Interiors, 514/931-5198, borallo.ca; **Contractor:** Linn Mathes, linn-mathes.com; **Millwork:** United Woodworking, southern woodwork.com; **Stonework:** J. Kapcheck & Co., kapcheck.com; **Flooring:** P.J. Nagic, pjnagic.com; **Glass, stainless steel:** Rareform, rareform.cc; **Lighting:** Kurt Versen Light Fixtures, kurtversen.com; **Art Installation:** Paul Gray, Richard Gray Gallery, richardgraygallery.com; **Drapery fabric:** Wool broadcloth from Acanto Interiors and shantung silk from Dolly Fabrics, 212/683-6144; **Drapery fabrication:** Zirlin Interiors, zirlininteriorsinc.com; **Paint:** Silver Mink from Pratt & Lambert, prattandlambert.com and Oxford White from Benjamin Moore, benjaminmoore.com; **Pages 116, 117 Sofas:** *Quadra* and *Isola* by Poltrona Frau, through Manifesto, manifestofurniture.com; **Chairs, pillows, tables:** Ana Borallo; **Chair upholstery:** *Casino Black Diamond* from Holly Hunt, hollyhunt.com; **Throw:** Pottery Barn, potterybarn.com; **Artwork above sofa:** *482 (The Hours)* by Suzanne Caporael; **Rug:** Stark Carpet, starkcarpet.com; **Page 118 Sofa, chair in den:** Ana Borallo; **Sofa upholstery:** *Velvet Chocolate* from Holly Hunt; **Artwork at center:** *Sandra Bennett, Twelve Year Old, Rocky Ford, Colorado* by Richard Avedon; **Artwork at right:** *Kyra* by Alex Katz; **Piano:** Mason & Hamlin, masonhamlin.com; **Page 119 Table:** Travis Glazebrook, Glazebrook Woodworking, 312/666-8330; **Chairs:** *Cab* by Mario Bellini for Cassina, cassina.com; **Chandelier:** Vintage from Wright, wright20.com; **Artwork:** *Daimoku Constellation #5* by David Klamen; **Page 120 Bed:** Ana Borallo; **Nightstand:** Travis Glazebrook; **Chandelier:** *Willydilly* by Ingo Mauer, through Luminaire, luminaire.com; **Tub:** *Starck* by Duravit, duravit.com; **Page 121 Cooktop:** Miele, miele.com; **Table, chairs:** *Tazia* from Ligne Roset, ligne-roset-usa.com; **Stone:** Zebra stone from Stonix Granit & Marbre, 450/682-6010.

Green and Simple

Architecture and design: Adam Rolston, Drew Stuart, and Gabriel Benroth, Incorporated Architecture and Design, incorporatedny.com; **Windows:** Loewen, loewen.com; **Siding, roofing:** Zalmag, through Millenium Tiles LLC, 262/723-7778; **Rugs:** Odegard, odegardinc.com; **Lighting:** *P4* from Caravaggio, through YLighting, ylighting.com; **Pages 124, 125 Dining table:** *Light* by Matthew Hilton for De La Espada, delaespada.com; **Dining chairs:** *Black Lacquer* by Paul McCobb, through Two Jakes, twojakes.com; **Sofa:** Natuzzi, natuzzi.com; **Credenzas:** Two Jakes; **Armchairs:** Vintage from Historical Materialism, historicalmaterialism.com; **Floor lamp:** Henry, henryinhudson.com; **Coffee table:** Incorporated Architecture and Design; **Page 126 Tub:** *Tea-for-Two* from Kohler, kohler.com; **Tile:** Pet-Mal, Inc., 516/334-6700; **Toilet, sinks:** Duravit, duravit.com; **Fixtures:** Vola from Hastings Tile and Bath Collection, hastingstilebath.com; **Lighting:** Bega, bega-us.com; **Page 127 Cabinets, countertops:** Varenna, varennaitaly.com; **Refrigerator:** Sub-Zero, subzero.com; **Stove top:** Gaggenau, gaggenau.com; **Range:** Kuppersbuch.de/englisch; **Dishwasher:** Miele, miele.com; **Fixtures:** KWC, kwcamerica.com; **Page 129 Bed:** Cappellini, cappellini.it; **Wheelchair:** Vintage from Historical Materialism; **Drapery:** Ace Window Fashions, 518/877-5096; **Floor lamp, side table:** Neven and Neven Moderne, 518/828-4214 .

Midsummer Dreamscape

Design: Richard Hartlage, AHBL, ahbl.com.

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Calvin Klein Home

Calvin Klein Home introduces its spring furniture and fabric collections, which includes modern essentials for bedding, bath, tabletop, rugs and more. For additional information, call 888.822.5846.

www.calvinklein.com

The Modern Fan Co.

The Velo fan from The Modern Fan Co. is designer Ron Rezek's newest addition to this exclusively contemporary collection of ceiling fans.

www.modernfan.com





Hunter Douglas

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Royal Crown Derby

Metropolitan Home showcased Royal Crown Derby at the latest Tabletop Market with a table setting created by *Metropolitan Home* Creative Director, Linda O'Keeffe. The setting featured Royal Crown Derby's iconic Black and Gold Aves patterns in a spirited mix that transformed its once traditional look into one of modern glamour. For more inspiration, call 866.DERBYUS.

www.royalcrownderby.com

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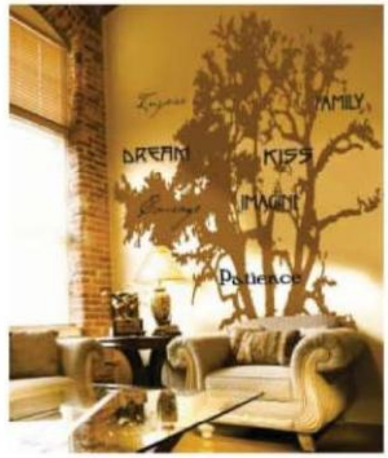




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Featuring I On Design, Met Home's newest design blog.

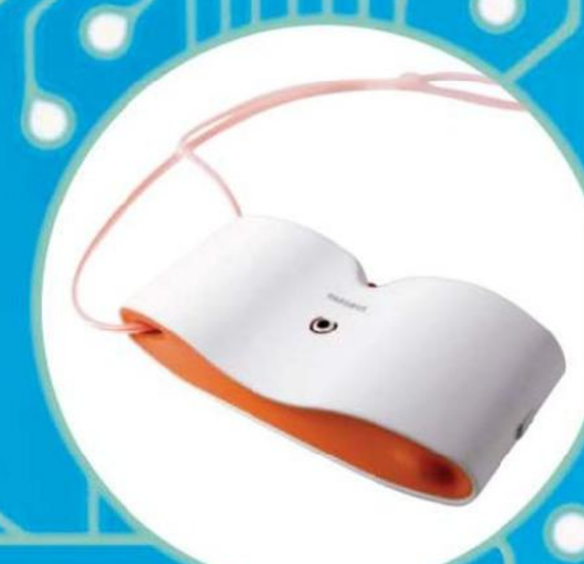
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D100







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High Tech on Deck

Greener, thinner, smaller or just incredible describe what's coming to market or in development, thanks to innovative and optimistic entrepreneurs. Clockwise, from top: Develop healthy habits with the *FitBit,* a 2¼-inch **electronic device** that tracks movements, sleep patterns and calorie intake wirelessly 24/7 using the website's database, which spans everything from Twinkies to tofu (summer 2009, pre-order for $99; FitBit .com). . . . With the *Touch Sight* **camera,** the visually impaired can take pictures. Instead of a screen, the unit features a Braille display sheet. To "shoot" an image, the photographer holds the camera against his or her forehead. The unit records sound for three seconds after the shutter is pressed, allowing the photographer to use noise as a reference, then a 3-D image is embossed on the display (prototype only, Samsung). . . . Release your inner James Bond with LG's *GD910,* which the company calls the world's smallest 3G-enabled **watch phone** (June 2009, from $600; LGE.com/us). . . . The superslim, 16-ounce *Plastic Logic* **e-reader** with an 8½-by-11-inch touch screen accommodates newspapers or your spreadsheets, all with "turnable" pages. Connectivity comes with or without wires (early 2010, price will be competitive with *Kindle*; PlasticLogic.com). . . . The Philips *Master E27* **LED lightbulb** fits in a regular socket and consumes 7 watts while burning for about 45,000 hours, or 30 times the life of a typical incandescent (currently available to the trade at $40; Lighting.Philips.com).—*Elizabeth Blish Hughes*



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